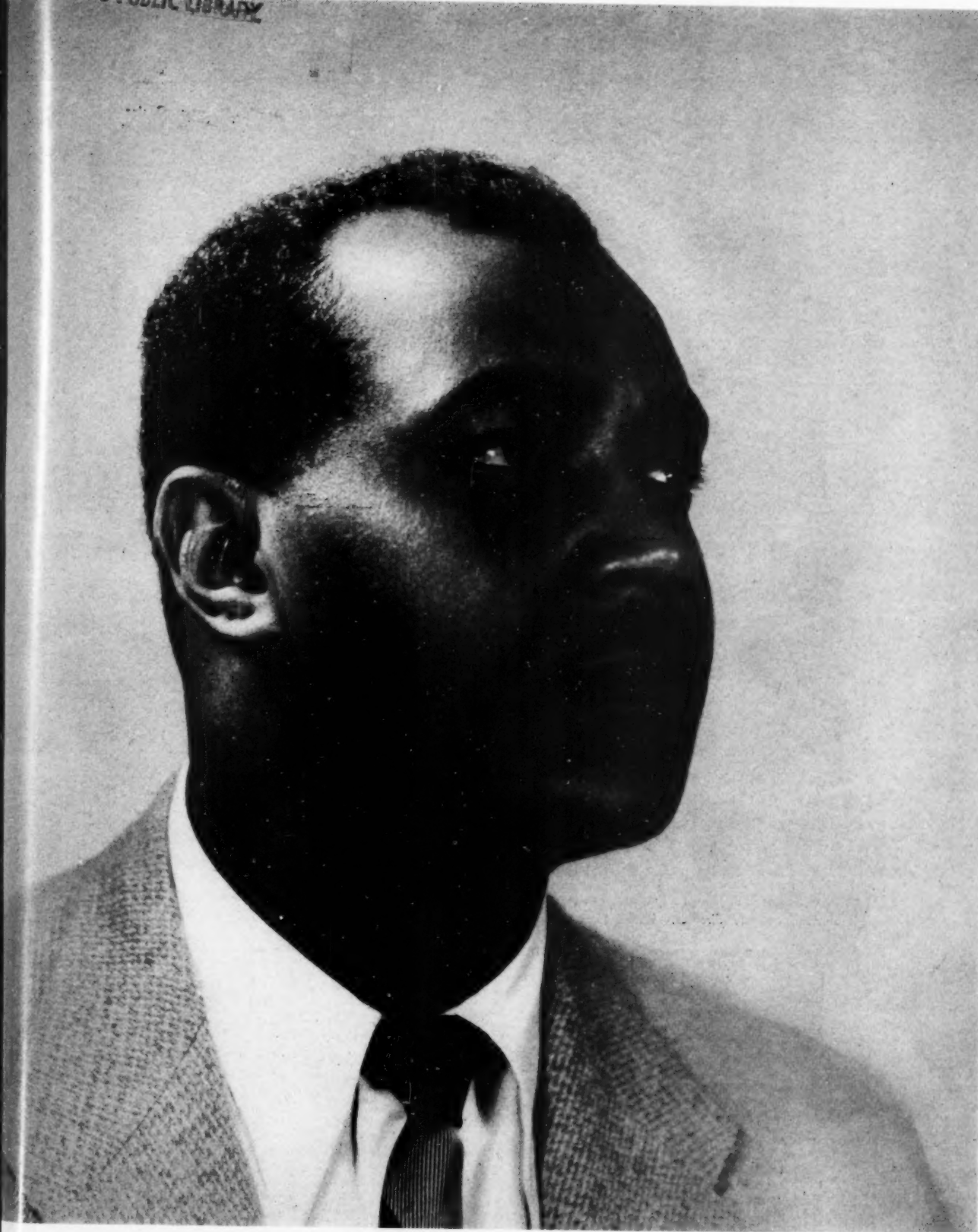


Musical America

ART AND MUSIC

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APRIL 15, 1952



LAWRENCE WINTERS



Enell



Left: Mischa Elman, visiting Ebbets Field prior to an appearance there, serenades Andy Patko (left) and Duke Snider of the Brooklyn Dodgers. Center: George London flies to fill opera engagements in Salzburg, Bayreuth, Vienna, and other cities. Right: Mona Paulee sits for a family portrait with her husband, Dean Holt, and baby.



S. Mencio



P. A. Reuter



Honolulu

Left: Claudio Arrau stops off in Lima on his way to his native Chile. Center: Dorothy Kirsten chats with the Duke of Edinburgh (right), while C. J. Latta, London theatrical producer, looks on. Right: The Trapp Family Singers, decked in traditional leis, say farewell to the Hawaiian Islands, where they made a month-long tour.



H. Hewitt



A.

Left: William Kapell plays some records for his family. Center: At the Cleveland Institute of Music, Mildred Miller reminisces about school days with her teacher, Marie Simmelink Kraft, and Beryl Rubinstein, institute director. Right: Pennsylvania Railroad engineer R. J. Schelky takes his daughter, Nell Tangeman, for a ride.



Ben Greenhaus



Left: Yi-Kwei Sze is assisted by his wife and son in some music-making. Center: Lillian Grenaker completes a bust of Steven Kennedy. Right: At the University of Oklahoma, where she gave the first performance of Harrison Kerr's Violin Concerto, Patricia Travers visits with Bruce Goff (left) and the composer, faculty members.

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Musical America

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Metropolitan Opera Lists Productions For 1952-53 Season

THE Metropolitan Opera Association has announced a repertoire of 23 operas for the 1952-53 season. Three of them will have new productions, and nine will be revivals. The season, the company's 68th, will open on Nov. 10 and continue for 22 weeks until April 11, 1953.

One of the new productions, Verdi's *La Forza del Destino*, will be given on opening night. The opera has never before been used to launch a Metropolitan season, and it will follow the pattern set by Rudolf Bing in his two previous seasons as general manager of the company of starting off with a new production of a Verdi work—that of Don Carlo opened the 1950-51 season, that of *Aida* opened the 1951-52 season.

Absent from the repertoire since 1944, *La Forza del Destino* will be conducted by Fritz Stiedry. Herbert Graf, of the Metropolitan's regular staff of directors, will stage the opera, and Eugene Berman will design the sets and costumes. Mr. Graf was director and Mr. Berman designed for last season's successful production of *Rigoletto*. The opera will be sung in Italian.

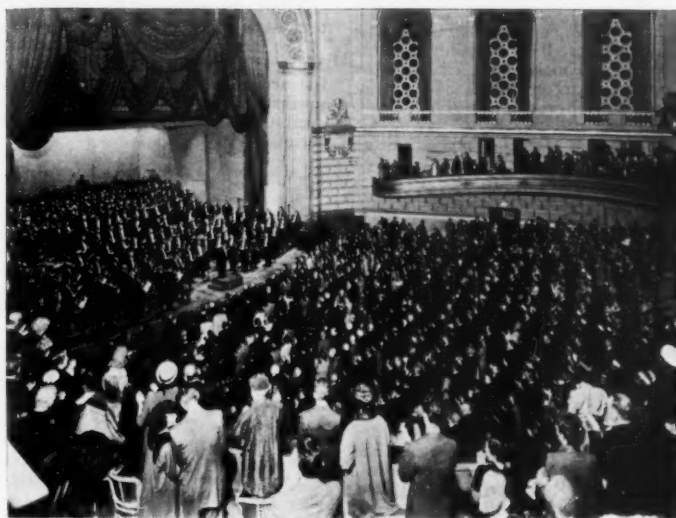
Puccini's *La Bohème*, the second of the new productions, will be done in both Italian and English, a procedure that will undoubtedly add impetus to the continuing debate about opera in English. The translation has been prepared by Howard Dietz, who did the lyrics for the Metropolitan's version of *Fledermaus*. Joseph Mankiewicz, who has directed such motion pictures as *A Letter to Three Wives* and *All About Eve*, will stage the opera in his first assignment at the Metropolitan. Alberto Erede will conduct, and the sets and costumes will be created by Rolf Gerard.

Igor Stravinsky's *The Rake's Progress*, which has already been announced, completes the list of new productions. With Fritz Reiner as conductor, George Balanchine as stage director, and Horace Armistead as designer, *The Rake's Progress* will be the first contemporary work to be given at the Metropolitan since Benjamin Britten's *Peter Grimes*.

Of the nine revivals, Moussorgsky's *Boris Godounov* will differ from previous presentations of the Russian masterpiece in two major respects. It will be sung in English for the first time at the Metropolitan, in a translation by John Gutman, who prepared the English version of *Alceste*. It will also be given for the first time in Karol Rathaus' revision of the original Moussorgsky orchestration.

The other revivals, some of them absent from the repertoire for only a season or two, will be Donizetti's *Don Pasquale*, Ponchielli's *La Gioconda*, Wagner's *Lohengrin* and *Tristan and Isolde*, Saint-Saëns' *Samson et Dalila*, Puccini's *Tosca*, Strauss's *Der Rosenkavalier*, and Mozart's *Don Giovanni*.

Completing the list of productions are Verdi's *Aida*, Don Carlo, and *Rigoletto*; Puccini's *Madama Butterfly*; Bizet's *Carmen*; Mascagni's *Cavalleria Rusticana*; Leoncavallo's *Pagliacci*; Mozart's *Così fan tutte*; Johann Strauss's *Fledermaus*; and Wagner's *Die Meistersinger* and *Parsifal*.



The audience in the San Francisco Opera House pays a standing tribute to Pierre Monteux in his final appearance as conductor of the San Francisco Symphony. The conductor has served the orchestra for seventeen years.

Pierre Monteux Ends Tenure As San Francisco Conductor

By MARJORY M. FISHER

PIERRE MONTEUX'S last weeks with the San Francisco Symphony culminated in no less than five gala farewells, and when he left San Francisco the night of April 13, after his last Standard Hour broadcast, he carried with him many cherished souvenirs of his seventeen years in this city.

He took his farewell of Opera House audiences on April 10, 11, and 12 with the three performances of Beethoven's Ninth Symphony that customarily end the symphony season. Each of the three audiences filled the auditorium to overflowing and gave the venerable and generally beloved conductor tremendous ovations of record-breaking duration.

Local No. 6 of the American Federation of Musicians presented the conductor with the first life-membership it has ever given. Engraved on the back of his gold membership card are the words: "To a Great Man Whose Membership We Shall Always Cherish Both As A Musician And A Humanitarian."

Subsequent presentations included a silver bowl from the San Francisco Musical Association and a gigantic autograph book containing the signatures of the thousands of auditors who attended the final concerts.

Of social farewells Mr. and Mrs. Monteux would have none, but they accepted the invitation of the San Francisco Music Critics Circle for luncheon at the Hotel St. Francis. On that occasion he was presented with "The One and Only Pierre"—a caricature of the conductor made in blue ceramic by Antonio Sotomayer. The figurine will not be duplicated.

Other honor guests included Howard Skinner, manager of the San Francisco Symphony, and Mr. and Mrs. Sotomayer. The hosts were Marie Davidson and Arthur Bloomfield, of the *Call Bulletin*; Marjory M. Fisher, of the *News*; Alfred

Frankenstein and Robert Hagen, of the *Chronicle*; Alexander Fried, of the *Examiner*; and Clifford Gessler, of the *Oakland Tribune*.

The main farewell event was the private dinner given at the Fairmont Hotel by the orchestra personnel. For the occasion the girls of the orchestra did a can-can which brought down the house and caused Mr. Monteux to say it was the first time in all his seventeen years with the orchestra that he had observed the women had legs! A jazz band made up of orchestra members playing instruments other than their customary ones had the hotel management wishing the band were available for commercial engagements. After the program the orchestra presented the departing conductor with an appropriately engraved pair of binoculars, something he has long coveted.

Besides Beethoven's Ninth Symphony, the Good Friday Spell from Wagner's *Parsifal* and César Franck's *Symphonic Variations*, with Agnes Albert as piano soloist, were played in the final symphony program. Vocal soloists in the symphony were Phyllis Moffet, soprano; Jean Bonacorsi, contralto; Caesar Curzi, tenor; and Donald Gramm, bass. The Municipal Chorus, Hans Leschke, director, and the University of California Chorus, Edward B. Lawton, director, sang notably well in the choral movement.

At the final concert an anonymous gift of \$25,500 for an orchestra pension fund was announced.

Although Mr. Monteux has resigned from his San Francisco post he is not retiring. He will join Charles Munch in conducting the Boston Symphony during its forthcoming European tour, and subsequent engagements will keep him occupied throughout next season. He has promised to celebrate his eightieth birthday (April 4, 1955) with the San Francisco Symphony. Until that

(Continued on page 4)

Lewisohn Stadium Series of Concerts To Open on June 23

THE 35th season of Stadium Concerts at Lewisohn Stadium of the College of the City of New York will open on Monday evening, June 23, and end six weeks later on Saturday, Aug. 2. The announcement was made by Mrs. Charles S. Guggenheimer, chairman of the series since its inception.

The Stadium Symphony, made up of members of the New York Philharmonic-Symphony, will give programs on five nights a week—Mondays, Tuesdays, Wednesdays, Thursdays, and Saturdays. Fridays and Sundays will be held open for concerts postponed on account of rain.

For the majority of the programs the conductors will be Dimitri Mitropoulos, conductor of the New York Philharmonic-Symphony; Pierre Monteux, who has just retired as conductor of the San Francisco Symphony; and Alexander Smallens, who will be appearing at the stadium for the nineteenth successive season.

As in the past, a young American conductor will make his first appearance at the stadium when Charles Schiff conducts two symphonic programs. A native of New York City, Mr. Schiff studied at the Juilliard School of Music and Berkshire Music Center. He organized and conducted the Berkshire Chamber Orchestra and the Manhattan Chamber Orchestra.

The list of special events this year will include for the first time programs devoted to music by Jerome Kern and Gian-Carlo Menotti. Jerome Kern Night will devote half of the evening to a concert version of *Show Boat* and the other half to excerpts from his musical comedies. Gian-Carlo Menotti Night will offer the composer's Piano Concerto and vocal excerpts from his operas.

A concert version of Bizet's *Carmen*, with singers from the Metropolitan Opera Company, will be conducted by Mr. Mitropoulos. Other special programs, repeated from previous seasons, will be Gershwin Night, Rodgers and Hammerstein Night, Italian Night (operatic excerpts), and Night in Old Vienna, with Robert Stolz conducting.

Lily Pons, soprano, and Marian Anderson, contralto, will return to the stadium as soloists for the first time since 1947. Other singers who will be heard are Marguerite Piazza, Jaromila Novotna, Eileen Farrell, and Elaine Malbin, sopranos; Mildred Miller, mezzo-soprano; Kurt Baum, Thomas Hayward, and Richard Tucker, tenors; Frank Guarrera, Robert Weede and William Warfield, baritones. Jane Pickens and Carol Bruce, from the popular-music field, are also scheduled to appear.

Instrumentalists engaged so far for the 1952 season include Mischa Elman, Yehudi Menuhin, Jeanne Mitchell, and Isaac Stern, violinists; Aldo Parisot, cellist; Stell Andersen, Claudio Arrau, Rudolf Firkusny, Oscar Levant, and Aurora Maura-Cottone, pianists; and June and Iris Yaysnoff, duo-pianists.

A campaign is now being conducted by Mrs. Guggenheimer to raise \$100,000 to underwrite the estimated operating deficit of the season. Admission prices will be the same as before.

Monteux

(Continued from page 3)
happy day San Francisco wishes him everything good.

As previously announced, guest conductors will lead the orchestra in next season's concerts.

The orchestra's March 6, 7, and 8 program brought the San Francisco premiere of Ernest Bloch's Concerto Symphonique, with Corinne Lacomblé, who played it under the composer's baton in the world premiere in Edinburgh in 1949, as piano soloist. It also brought Handel's Concerto Grosso No. 5, with Naoum Blinder and William Wolski, violinists, and Boris Blinder, cellist, as soloists; Brahms's Nanie, sung by the Stanford University Chorus under Harold C. Schmidt's direction; and the First Series of Symphonic Fragments from Ravel's Daphnis and Chloe, with the chorus taking part.

The Bloch work seemed more of a solo vehicle here than in Edinburgh, where this writer also heard it. Although Mr. Monteux was a far finer conductor than Mr. Bloch, the San Francisco Symphony had not been as well rehearsed and could not match the brilliance and vitality that marked Mrs. Lacomblé's playing. The performance in which the orchestra was the more dominant element seemed preferable, since the music for the piano is sufficiently self-assertive.

In conducting the Ravel, at which he is a past master, Mr. Monteux provided the pièce de résistance of the program. Mr. Schmidt, like many choral conductors, concentrated on the vocal rather than the orchestral aspects of Nanie, and the singers performed ably. The orchestra soloists did well in the opening Handel work.

Dai-Keong Lee's Second Symphony was given its first performances in the March 13, 14, and 15 concerts. The composer's oriental background asserts itself with piquant charm in parts of the score, which as a whole is interesting and has a beautiful slow movement. Zino Francescatti played with uncommon emotional warmth as soloist in Bach's A minor Violin Concerto and Prokofiev's Second Violin Concerto. Naoum Blinder, concertmaster, won recognition for his solo work in Strauss's Death and Transfiguration.

Mr. Monteux gave magnificent presentation of Berlioz's The Damnation of Faust on March 20, 21, and 22. Martial Singher was outstanding as Mephistopheles, contributing some effective acting on the side. Dorothy Dow, as Marguerite, was impressive for the beauty of her voice and the note of rapture is expressed. Andrew McKinley sang effectively as Faust, and Robert Lancaster coped successfully with the bass part of Brander. The chorus comprised the Municipal Chorus, the University of California Chorus, and the University of California Glee Club. Notably beautiful obbligato work by Ferenc Molnar, violinist, and Leslie Schivo, English horn player, enhanced some of the arias.

In the next program, Jascha Spivakovsky was soloist in Brahms's Second Piano Concerto; Boris Blinder was the solo cellist in Strauss's Don Quixote; and Rudolph Ganz's Laughter—Yet Love, Symphonic Overture to an Unwritten Comedy, had its first local performance.

The Pacific Opera Company's spring season was given in March, this time at a \$3 instead of a \$1.80 top and with more experienced singers. The company deviated from its primary purpose of giving local aspirants experience in leading roles, but the professional singers gave better performances. The company owns some attractive sets—and some very

bad ones, and it was fortunate in being able to select its small instrumental group from the San Francisco Opera Company orchestra. Nearly all the performances played to capacity audiences.

The opening production of La Traviata had the lovely Lucia Evangelista as Violetta, a role she had previously triumphed in here with the San Carlo Opera Company. Louis Roney was a promising Alfredo.

Miss Evangelista was also in La Bohème. A new Musetta, Bonnie Murray, proved uncommonly good in this role, reconciling the character of the second act and that of the last with more credibility than most. Giulio Gari, the Rodolfo, making his debut a week early as a substitute for the indisposed Mr. Roney, proved outstanding among the tenors who have sung here in recent seasons. Francis Barnes, Daniele Bernarducci, Charles Goodwin, Colin Harvey, Allen Schmidling, and Max Lorenzini were meritorious in other roles.

Lucia di Lammermoor was inexcusably badly staged and costumed. However, Graciela Silvain sang competently in the title role, and Mr. Gari made Edgar's final scene worth hearing. Frank Cappelli, Antonio Soljanich, Emogene Cornwell, Mr. Goodwin, and Antonio Alonzo completed a cast that sounded better than it looked.

Cavalleria Rusticana and Pagliacci came off better. Alice Ostrowsky, mezzo-soprano, sang Santuzza with professional poise and assurance. Mr. Roney, with a better voice than vocal production, was the Turiddu, and Francis Barnes the Alfio. Evelyn Tanner was pretty and acted well as Lola. Mr. Gari again stole the show in Pagliacci with his finely done Canio. Miss Murray was attractive as Nedda. Mr. Cappelli, the Tonio, proved to have real merit as singer and actor. George Tallone, Angelo La Spina, and a delightfully stage-worthy pony completed the cast. The double bill was attractively and colorfully staged.

In Rigoletto, scarcely better staged than Lucia, Mr. Cappelli was an able and interesting jester and Graciela Silvain a pleasing Gilda. Caesar Curci, Mr. Goodwin, Miss Cornwell, and Eileen Baldwin completed the cast of principals.

The season ended with Madama Butterfly. Irma Gonzalez scored a deserved success in the title role, her pretty face and intelligent acting supplementing the warmth and beauty of her singing. Mr. Curci was a good Pinkerton. Other singers were Miss Ostrowsky, Francesco Bolla, Nullo Caravacci, Mr. Goodwin, Colin Harvey, Elma Heitman, Mr. Lorenzini, Galliano Daneluz, and Tina Bernal, an overgrown Trouble.

All the performances were conducted by Arturo Casiglia, who showed a flair for Italian opera scores, if he obviously cared little about the matter of stage business.

Recent recitalists have included Robert Merrill and Gladys Swarthout. The former had much voice but no concept of style. Miss Swarthout had style but little voice.

The San Francisco String Quartet and Alice Morini, guest pianist, were in fine form for a Mendelssohn-Jacobi-Brahms program in the Marines Memorial Theatre. Joseph Schuster gave a beautiful program of cello music, with Howard Wells at the piano, in the Veterans' Memorial Auditorium. Morley and Gearhart, duo-pianists, gave a benefit program for Mills College at the Museum of Art. Cecily Arnold and Marshall Johnson gave a program, Old Music with Old Instruments, as an Artist's Embassy presentation.

Excellent debut recitals were given by Dorothy Franklin, Richard Cum-

ming, and Leroy Miller, pianists, in the Marines Memorial Theatre. Suzanne Bloch, player of the lute, was cordially received when she gave a program at the Music and Arts Institute.

The San Francisco Symphony's recording of Berlioz's Fantastic Symphony, under Pierre Monteux's direction, was awarded the Grand Prix du Disque of 1952 by the Académie des Beaux Arts in Paris for the outstanding recording of the year in the orchestral category.

The newly formed San Francisco Music Critics Circle will include in its activities the selection of local musicians to serve as soloists in the Art Commission's summer concert series.

Los Angeles Bureau Reviews Activities

LOS ANGELES.—In a review of its activities for 1951, the Los Angeles Bureau of Music, a division of the Municipal Art Department, reported a total attendance of 418,993. Its program of citizen participation involved seventeen youth and fourteen adult choruses, which met weekly; nine community sings; contests; and 108 band concerts, played by four ensembles.

Special events included the western premiere of Benjamin Britten's Let's Make an Opera, an hour-long Christmas broadcast over a coast-to-coast network by youth choruses, a Good Friday broadcast of Haydn's The Seven Last Words of Christ by adult choruses, a repetition of Haydn's The Creation by adult choruses, a revival of Handel's Judas Maccabaeus by the Greater Los Angeles Chorus, and a Christmas broadcast by the Los Angeles Symphonic Chorus.

This year for its annual Good Friday broadcast, the adult choruses presented portions of Bach's St. Matthew Passion, with Joseph Cotten as narrator. It will give a concert performance of the same work in its entirety in June. At the youth chorus festival in May the West-Coast premiere of Méhul's opera Joseph will be presented.

Blair Addresses Philharmonic Board

At the final meeting this season of the auxiliary board of the New York Philharmonic-Symphony Society, Floyd G. Blair, president of the society, declared that rising costs still threatened the orchestra's security, despite the benefits from the repeal of the federal admissions tax. It was reported that through the auxiliary board's efforts, 8,108 students had received tickets at reduced prices for the orchestra's concerts, as against 7,683 last year.

Arthur Amory Houghton, Jr., noted book collector whose private library includes the autograph manuscript of Wagner's Die Meistersinger, has been elected a member of the society's board of directors. He is president and director of Steuben Glass, Inc.; director of the Corning Glass Works; and director of the Delaware, Lackawanna and Western Railroad Company, Fundamental Investors, Inc., and Investors Management Fund, Inc.

Solomon Re-Engaged For Summer Concert Series

NEW ORLEANS.—Izler Solomon has been re-engaged for the fifth season as conductor of the series of Summer Pops concerts given in Beauregard Square. Parker Harris is the new president of the sponsoring group.

Melbourne Season Points Way Toward Opera Tour Group

MELBOURNE.—The establishment of a full-time touring Australian opera company has been brought one step nearer. For the first time directors and singers from the New South Wales Opera Company collaborated with Victorian talent in the annual opera season sponsored in Melbourne by the National Theatre Movement.

This achievement was largely due to the resolute "good-fellowship" tactics employed by the two directors, Gertrude Johnson, of Victoria, and Mrs. C. T. Lorenz, of New South Wales, and the enthusiasm and hard work of the chief conductor, Joseph Post.

A Victorian by birth, Mr. Post is an Australian in his outlook. Convinced by long experience of operatic vicissitudes in this country that a long pull and strong pull will be necessary before Australian singers can be assured of regular employment on a commonwealth-wide basis, he is none the less convinced that both the talent and the public support are available if the over-all organization is sufficiently practical and far sighted. The singers, five from Victoria and five from New South Wales, have full-time contracts for the successive 1952 seasons in Melbourne and Sydney. The other vocalists appear as guest performers, an arrangement that is satisfactory to local talent and unsuccessful as a method of luring successful Australian singers home from Covent Garden and Sadler's Wells.

If he is granted sufficient financial support from the commonwealth and municipal governments, Mr. Post conceives a 42-week season, with several weeks in Melbourne and Sydney and shorter periods in Adelaide, Brisbane, and the large country centers.

The Melbourne season, which has just ended owed much to the constructive help of the Australian baritone John Brownlee. Impressed by the advance in Australian opera production since his last visit, Mr. Brownlee gave admirable pointers in stage technique and made his singing of Don Giovanni the high point of the season even though the company could provide no Donna Anna or Donna Elvira of comparable merit.

Stefen Haag, who came to Australia as a member of the Vienna Choir Boys and later received a government scholarship for overseas study in opera production, produced Don Giovanni and appeared as Masetto.

In Cavalleria Rusticana on opening night an entirely untried Melbourne soprano, Marie Collier, made a strong impression. With opportunities for further study she seemed potentially able to carry on the Australian operatic tradition established by Florence Austral and Marjorie Lawrence.

—BIDDY ALLEN

Oklahoma City Symphony Ends Season with La Bohème

OKLAHOMA CITY, OKLA.—The twelfth and final concert of the Oklahoma City Symphony's 1951-52 season, on April 15, is being devoted to a concert performance, in English, of Puccini's La Bohème. The cast includes Carol Neilson Wilder as Mimi, Olyve Hallmark as Musetta, John Drury as Rodolfo, Richard Rivers as Marcello, Edward Stack as Schaunard, Frank Edwinn as Colline, and Merle Cornelius as Benoit and Alcindoro. The choral parts are being sung by the Oklahoma City Symphony Chorus, Robert Rudie, director. Guy Fraser Harrison is the conductor.

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MUSICAL AMERICA

Wozzeck, Sung in English, Is Staged by City Opera

By ROBERT SABIN

ALBAN BERG'S *Wozzeck*, one of the incontestable masterpieces of twentieth-century music, entered the repertoire of an American opera house at long last on April 3, when the New York City Opera gave its first performance of the work, as the first novelty of its spring season. To Joseph Rosenstock, new general director of the company, who conducted, and to the orchestra and singers much credit is due for a devoted, often eloquent interpretation.

Unfortunately, Theodore Komisarjevsky's production and stage direction revealed a miscomprehension of both the content and style of the opera, and Mstislav Dobujinsky's scenery was almost equally inappropriate. The musical excellences of the performance were often obscured by arbitrary, sometimes outrageous, details of staging that distorted the flow of the action and killed the magic of Frederick Büchner's play.

The conductor is the focus of any performance of *Wozzeck*, for it is in the orchestra that Berg, like Wagner, sustains and philosophizes upon the action while interweaving the instrumental and vocal elements. Mr. Rosenstock had conducted *Wozzeck* at the Mannheim Opera House in Germany twenty years ago, and he achieved remarkable results with an orchestra of only about sixty players. Only in the mighty D minor fantasia in Act III and in a few other passages did one feel strongly that the orchestra was inadequate to the complex sonorous demands of the score. Mr. Rosenstock kept the threads of the music clear, brought out many subtleties of thematic and harmonic cross reference and retrospect, and was constantly helpful to the singers. *Wozzeck* abounds in difficult solo passages and instrumental combinations that have the intimate proportions of chamber music. In these the members of the orchestra proved how hard they had worked and how thoroughly Mr. Rosenstock had trained them. This performance was the most notable that the orchestra has given thus far in the history of the company.

THE title role was sung by Marko Rothmüller, a member of the New York City Opera Company in 1948 and 1949, who flew from London, where he had sung in the Covent Garden premiere of *Wozzeck*, in January. Incidentally, Mr. Rothmüller is reported to have been a pupil of Berg and to have been encouraged by him to take up a career as a singer. Nothing that he had done with the company before could match his performance in this role. It was dramatically powerful, musically secure, and full of nuance, for all its surface brusqueness.

It is easy to misinterpret the character of *Wozzeck*. Some solve the problem by presenting no definite human type at all, but simply a generally disturbed, psychological vague, cloidhopper. But *Wozzeck* is not merely a symbolic figure in this expressionistic drama. He is almost as clearly defined a human being as Hamlet or Peer Gynt. He is a simple man of the people but a visionary and a philosopher. He is passionate in a heavy, almost humble, way that makes

him dangerous to those who underestimate him. He is somewhat mad but by no means a flighty neurotic.

Mr. Rothmüller succeeded in compounding these complex traits into a convincing character. He was best at the end of Act II, when *Wozzeck*, beaten and humiliated by the brutal Drum Major, sinks to the floor of the barracks and utters his cry of despair, "Eins nach dem andern." ("One after the other.") With these simple words, Büchner (and Berg after him) have made a crushing effect. At this point in the opera the music ceases. The act ends with this cry. Mr. Rothmüller's tragic intensity was something to remember, the audience paid him the tribute of several moments of silence before it burst into applause.

The English version of the libretto used in this performance was that prepared by Vida Harford and Eric Blackall for the Convent Garden production. Mr. Rothmüller's diction was superior to that of any other member of the cast. Every word was clear. The translation of Büchner's play is in the main accurate and singable, but it captures not one iota of the poetic concentration and verbal felicity of the original. The field is still open to



Cosmo-Siles—Rapisarda

The First Workman (Arthur Newman) addresses the beer-garden habitués in *Wozzeck*. *Wozzeck* himself (Marko Rothmüller) is sitting on the steps

a translator of greater literary ability, for *Wozzeck* deserves the finest English libretto obtainable.

Patricia Neway's Marie was a more sentimental and conventional conception than Büchner's play would seem to justify, but she presented the character with her customary dramatic assurance. Miss Neway underemphasized Marie's sensual, sluttish side, her sexual allure and hardness of personality; and overemphasized her motherly love, compassion, and remorse. She looked like one of those patient, infinitely suffering washwomen that Daumier used to love to draw; and there was much of the noble prostitute of Dostoyevsky in

her characterization. Mr. Komisarjevsky may have been partly to blame for this alteration of the character. Her singing was strident at times, so much so that one trembled for some of the top phrases, but it was musically confident, for Miss Neway has an intellectual grasp of modern musical textures that many more technically expert singers might envy.

As the neurotic Captain, Luigi Velucci strove in the right direction but he could not sing the role well enough to do the music justice, and his acting was blurry. Ralph Herbert made the sadistic, egomaniac Doctor so wonderfully realistic that one sus-

(Continued on page 13)

Menotti's Amahl and the Night Visitors Is Second Novelty of the Spring Season

By QUAINANCE EATON

AMAH and the Night Visitors, Gian-Carlo Menotti's brief one-act opera composed for television and given its world premiere on NBC-TV on last Christmas Eve, had its first stage production in New York by the New York City Opera Company on April 9, in a double bill with the same

composer's *The Old Maid and the Thief*. *Amahl and the Night Visitors* had previously been presented on the stage at Indiana University, on Feb. 21.

Mr. Menotti staged the productions of both operas himself. They were conducted by Thomas Schippers, the young musician who conducted both the Broadway production of *The Con-*

sul and the TV premiere of *Amahl and the Night Visitors*. A member of the staff of the opera company for two seasons, Mr. Schippers made his City Center debut as a conductor on this occasion. Two members of the cast were retained from the TV performance—Chet Allen, twelve-year-old boy soprano from the Columbus Boy Choir, as Amahl, and Rosemary Kuhlmann, as his mother. These were their debuts with the company. Glen Tetley, of the television cast, was one of the three shepherd dancers. The other two, Mary Hinkson and Marc Breaux, danced the parts created by Melissa Hayden and Nicholas Magallanes. John Butler was again the choreographer.

Otherwise the performers were chosen from the New York City Opera roster. They included Michael Pollock as King Kaspar, Lawrence Winters as King Melchior, Richard Wentworth as King Balthazar, and William Starling, a member of the chorus, as the Page. Eugene Berma redid his television setting for the piece, translating it to the stage.

On April 13, the original production was presented again by NBC-TV. Coming so soon after the stage production, the television version provided an excellent opportunity to compare the results obtained in the two media. After the first television showing, it seemed that Amahl should make the transition to the stage easily; after the production at City Center, the

(Continued on page 13)



Impact—Ben Mancuso

Eugene Berma's setting for *Amahl and the Night Visitors*, at the City Center, is based on the one he designed for the television production

Sadler's Wells Company

Ends New York Engagement

AT the April 1 performance two new ballets were repeated, Harlequin in April, which had its premiere on March 28, and The Prospect Before Us, which had its premiere on March 30, by the Sadler's Wells Theatre Ballet. The young company was to end its Warner Theatre engagement at the end of the week.

John Cranko's Harlequin in April, commissioned for the Festival of Britain by the Arts Council of Great Britain and first performed on May 8, 1951, is a promising work for a choreographer who is only 25. It is confused in theme and by no means clear in execution, but it strikes deep into human experience and it contains passages of real invention. Cranko is obviously an artist who is striving to broaden the scope of his art and to bring some of the richness of modern psychology and drama into the apparently antiquated world of English choreography. Nothing in the Sadler's Wells Ballet repertoire offered during its visit here and nothing in the Sadler's Wells Theatre Ballet that I have seen has revealed as much originality and freshness of spirit. He calls the work a "pantomime with divertissements." Richard Arnell's score is a bit heavy, but full of the same emotional disturbance and irony as the choreography; and John Piper's scenery and costumes might look more cleanly designed and functional on a larger and better lighted stage.

Harlequin in April is a fantasy in two acts with a prologue and an entracte. The prologue, called Pierrot's Song, introduces Pierrot, "the fool, the human muddler, sometimes likeable, sometimes interfering." The first act of the ballet brings Harlequin, who symbolizes human aspiration, re-born with the flowers in April. He breaks away from the plants, who are earth-bound and self-sufficient. In the second act, the Unicorn, guardian of chastity, attempts to keep Harlequin from "the perpetual promise of Columbine, his ideal."

If this program note sounds obscure, so is the choreography, yet Cranko has touched upon real situations and has made his symbolism sufficiently clear to hold the spectator most of the time. The idiom of the work is prevalently balletic, but it reveals a freedom of style and use of motor impulses that extend into the sphere of modern dance. Like Tudor, Cranko lets his dramatic imagination guide him in creating his movement and mime.

David Blair, who has seemed much better in dramatic and character parts than in classic roles, was a striking Harlequin; Stanley Holden danced and mimed the role of Pierrot expertly; and Patricia Miller was lovely both as the reluctant plant and as Columbine. Maurice Metliss and David Poole made a handsome Unicorn in their ingenious composite costume. The corps was less effective, because of the crowded stage and poor lighting. At the premiere, Pirmin Treu had danced the role of Harlequin.

The Prospect Before Us is subtitled Pity the Poor Dancers—aptly, for Ninette De Valois's choreography and scenario are far too flimsy for the long, involved ballet she has fashioned after "an incident in the life of eighteenth-century dancers, freely adapted from Mr. Eber's History of

the King's Theatre." The story concerns the rivalry between two managers and involves the burning of two theatres as well as sundry other catastrophes. All of this becomes a crashing bore long before the work has ended. The delightful score was arranged by the late Constant Lambert from music by William Boyce, and the excellent décor and costumes were designed by Roger Furse, after drawings by Thomas Rowlandson.

The best passage in the ballet is a drunken scene, superbly mimed by Stanley Holden, near the close, long after one has given up all hopes of being amused. As Mr. O'Reilly, he created an unforgettable figure. David Poole was also striking as Mr. Taylor, the rival manager. The same could not be said for those dancers who took the roles of Noverre, Diderot, Vestris, and the other luminaries of eighteenth-century ballet who crowded the cast.

—R. S.

Khadra, April 4

The final novelty scheduled in New York by the Sadler's Wells Theatre Ballet was Khadra, an unpretentious little pseudo-Persian piece choreographed by Celia Franca to Sibelius' Belshazzar's Feast. The décor, by Honor Frost, is an interpretation in occidental stage terms of the sort of painting done by Persian miniaturists, and with the dancers posed about on various levels in similarly interpreted oriental poses the tableau was quite charming. The story is simple, involving a young girl who looks at the goings-on around her, joins them, and finally retires. Beyond that bare outline it was difficult to tell exactly what was happening, but it didn't seem very important. The movement is an attempt to provide the dancers with things that they can accomplish in terms of ballet technique and still look Persian. The fact that it was a stylistic hodge podge did not keep Khadra from having a certain simple charm, but it did keep it from seeming a professional piece or very entertaining once the audience had gotten used to the stage picture.

Sheilah O'Reilly danced the title role quite charmingly, and Svetlana Beriosova was dreamily lovely as a Lady and Michael Hogan handsome as her Lover.

The rest of the program offered repeats of Pastorale, The Haunted Ballroom, and Assembly Ball. John Lanchbery and Robert Zeller conducted.

—J. H., Jr.

OTHER DANCE

May O'Donnell and Company
Kaufmann Auditorium, April 6, 3:00

May O'Donnell, who is best known in New York as an important member of Martha Graham's company, appeared with a group of thirteen supporting dancers in a program entirely choreographed by herself. Although they were unequal in value, the four solos for Miss O'Donnell and the three group works made an afternoon that always maintained a high level of choreographic craftsmanship and as high a level of dance technique. Aside from the Graham company itself it would be difficult to name an-

Patricia Miller
and David Blair
in Cranko's Har-
lequin in April



other dance group of this kind in which all of the dancers perform with such professional responsiveness to their choreographer's demands and with such clear distinction as to gender.

Dance Sonata, a new work to a score by Charles Jones, opened the program. It is a charmingly varied and wisely designed composition, formal but never stodgy in its designs and full of passages whose beauty seems really inspired. Without being bound by the music Miss O'Donnell has composed a parallel sonata, with its own tensions, developments, and expressive beauties. The main flaw in this presentation, and it was a grave one, was that the music was audible only through the medium of the YMHA's tinny loudspeaker system. That filtering makes it impossible to enjoy Mozart, much less Jones.

Ritual of Transition, which was the closing work, had many of the same movement qualities, presented in more mystical if no less abstract terms. Set to Edgar Varèse's Density 21.5 and Octandre, it is supposed to be a "cycle of growth—a beginning and return." Just how Miss O'Donnell expected to get kinetic impulses for a "continuously evolving spiral" from two different pieces of music—even two pieces of arcana—is not quite clear, and to me her program-note description did not seem fulfilled in the dance. Nonetheless, Ritual of Transition is a piece of admirable movement and design. The use of space in all dimensions in both this and Dance Sonata was remarkably varied and rewarding.

The third group work—Suspension, to a score by Ray Green—was almost as lovely, in a macabre, off-center way, any given moment, but it was lacking in impulse and real dynamic range and palled somewhat before its end. The best of Miss O'Donnell's solos, all danced with complete, powerful technique, was the newest—Spell of Silence, in its first performance. To a score by Charles Ives (The Unanswered Question), it has to do with man in relationship to the Sphinx and eternity. In it Miss O'Donnell had given herself less circumscribed and at the same time more intense movement, and out of this came a fuller projection, a more exciting theatrical experience than from Magic Ceremony (a rite of renewal, done to music by Henry Cowell), Act of Renunciation (more effective as pure dance to Ruggles' Organum than as an evocation of Mourning Becomes Electra), or Descent Into Epilogue (a Lady Macbeth piece, to a score by Green, which seemed to lack tension, especially from the shoulders up). It was the group works, free of literary associations, that seemed best.

The dancers, in addition to Miss O'Donnell, were Nancy Lang, Marion Andersen, Zenaide Trigg, Helen Ja-

worski, Sophie Sieniewicz, Sheila Zadra, Robert Joffrey, Gerald Arpino, Roy Graves, Jonathan Watts, and Arthur Yairo. Mr. Green was musical director, and Charlotte Trowbridge designed the costumes, which were, without exception, very good. Miss Lang and Mr. Joffrey had the most to do, and seemed to deserve it—a high compliment with a company so accomplished.

—J. H., Jr.

New Cranko Ballet Given at Covent Garden

LONDON.—John Cranko's first choreographic work for the Sadler's Wells Ballet, Bonne-Bouche, had its premiere on April 4 at Covent Garden. Mr. Cranko has previously created works for the Sadler's Wells Theatre Ballet, including Harlequin in April, Pastorale, and Pineapple Poll. The costumes and scenery for Bonne-Bouche were designed by Osbert Lancaster, and the specially composed music is by Arthur Oldham.

The Sadler's Wells Ballet ended its Covent Garden season on April 12. It is scheduled to make a short tour of Portugal before returning to Covent Garden on May 3.

After completing a seven-week tour of England, Scotland, and Wales, the Covent Garden Opera Company returned to its home auditorium on April 14 to begin its summer season. The repertoire for the period includes Aida, Fidelio, Salome, Turandot, Tosca, The Magic Flute, Der Rosenkavalier, The Marriage of Figaro, and Benjamin Britten's Billy Budd.

Two American singers, Sari Barabas and Dorothy Dow, will appear as guest artists for the first time with the company. Other guests will be Hervey Alan, Gré Brouwenstijn, Arthur Carron, Christel Goltz, Ruth Guldback, Maria Kinasiwicz, Julius Patzak, Marko Rothmuller, Theodor Uppman, and Tom Williams.

Sir John Barbirolli, Benjamin Britten, Clemens Krauss, and Vilen Tausky will be with the company as guest conductors.

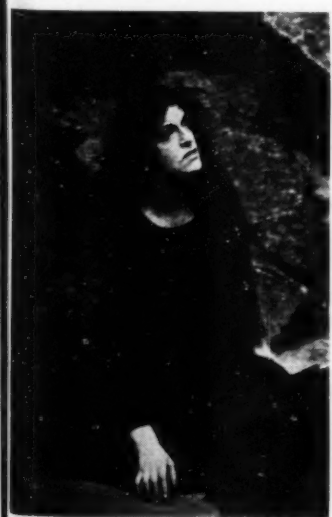
North Carolina Symphony Gives Tour of 138 Concerts

CHAPEL HILL, N. C.—The North Carolina Symphony Society will have presented 138 concerts since Jan. 17 when the North Carolina Symphony completes its five-week tour on May 20. The society's Little Symphony—25 members—played 89 concerts in a tour of North Carolina, Georgia, and Tennessee that ended on March 21, and the remaining 49 concerts were played by the full 65 members. Children's programs accounted for 81 of the total number. Benjamin Swalin is the conductor.

Parsifal Given Three Times As Metropolitan Closes

THE return of Wagner's Parsifal to the repertoire after two years (Verdi's Manon Lescaut was chosen in its place last year as a pre-Easter observance) brought with it several characterizations new to the Metropolitan. Hans Hotter appeared as Amfortas, and gave one of the most moving realizations of the role the Metropolitan audience has witnessed in many seasons. Dezzo Ernster, as Gurnemanz; Lubomir Vichogonov, as Titirel; and Alois Pernerstorfer, as Klingsor, also sang their parts for the first time in this opera house, as also, in smaller assignments, did Genevieve Warner and Mildred Miller, as the First and Second Esquires, and Gabor Carelli, as the Fourth Esquire. Astrid Varnay, the Kundry, had sung the role at the Metropolitan only once before, in 1944. Familiar figures in the cast were Set Svanholm, in the title role; Jean Madeira, as the offstage voice; Emery Darcy and Osie Hawkins as the First and Second Knights of the Grail; and Paul Franke, as the Third Esquire. Lucine Amara and Margaret Roggero were new to the assemblage of Flower Maidens; Lois Hunt, Herta Glaz, Anne Bollinger, and Paula Lenchner were experienced members of the seductive clan.

Fritz Stiedry was again in charge of the musical performance, imparting to it the loftiness of mood and continuous songfulness that have always made his conception of Parsifal an impressive one. On this particular occasion, as is so often the case in a season's first presentation of the music drama, the orchestra had not settled down into an easy fulfillment of its tasks. There were numerous roughnesses and blemishes of attack and tone production, and often the playing seemed studied rather than spontaneous. Nor did the instrumental balance by any means approach perfection, either within the orchestra or in relation to the voices on the stage. The offstage choruses had a tendency to sound, paradoxically, both remote and shrill. From the technical standpoint many superior performances of Parsifal have been offered at the Metropolitan within ready memory, but the deficiencies were generally minor ones, and the spirit of the work was not seriously obscured by them.



Sedge Le Blanc

Astrid Varnay as Kundry

Visually the production was, of course, a horror. The scenery, by now really decaying, dates from 1920. It never was one of Joseph Urban's most satisfactory achievements, for it has sentimentality without strength. The lighting was gauged, I inferred, to conceal as many of its defects as possible; but these defects were too all-prevailing to admit of concealment, and the over-all result was harmful to an illusion that might have been improved by admitting frankly that these are the only settings the Metropolitan possesses and lighting them for the direct benefit of action and mood. Herbert Graf's stage direction, essentially unchanged from other years, remained stiff and unyielding: the Flower Maidens—dressed, as one observer remarked, in enough clothes to be mistaken for Sisters of Charity—resumed their habit of pulling, yanking, and almost dismembering Parsifal on the apparent thesis that this is the surest way to make a man; the groups of knights in the processional scenes coming in from the wings and going out again looked like commuters' trains on a busy railroad during the rush hour. I do not know how much time was allotted Mr. Graf for the onerous duty of mounting the work; but I do wish that he would sit down and think it all out afresh before he stages it another time.

Whatever other defects there were in the Grail scenes, Mr. Hotter's Amfortas was a characterization worthy of comparison with his notable Grand Inquisitor and Flying Dutchman. No other role he has undertaken at the Metropolitan—except, in a few passages, his Kurvenal—has enabled him to show his ability to reach and hold the sympathy of the audience through quiet inwardness rather than sheer extraverted force. Suffering and remorse colored every inflection of his singing, but with a restraint and a simple truthfulness that warded off all taint of mawkishness. He used his huge voice more lightly than he has before, attaining a flowing musical line that would have seemed eloquent in itself even if every measure had not been so completely informed with the meaning of the text. His acting was masterly in its unaffected dignity. I have never seen an Amfortas create so overwhelming yet so touching a climax at the moment when Parsifal heals the wound by touching it with the holy spear—all through bodily movement so expressive, yet apparently so artless, that one could almost feel the wound close and the agonizing pain disappear. Mr. Hotter is the one really great singing actor at the Metropolitan, and his Amfortas touched upon sublimity.

The other individual performances were less absorbing, although some of them were good. Parsifal remains one of Mr. Svanholm's most convincing roles, and besides acting it persuasively he brought to it some of the most pleasing singing he has done all season, even though his voice blanched and tired audibly before the end. Mr. Ernster's Gurnemanz, only fair-to-middling vocally, was always intelligently and sympathetically conceived. Miss Varnay demonstrated an engrossing understanding of the conflicting facets of Kundry's character, and at all times acted with resource and appositeness. She sang with poorly anchored tones, however, until the climax of the scene in Klingsor's gar-



Sedge Le Blanc

In the Metropolitan production of Parsifal: the suffering Amfortas (Hans Hotter) turns away from the dread ordeal of serving the Eucharist

den, where her voice behaved more steadily in the urgent, high passages. It was discouraging to hear her thwart and almost conceal her superior musicianship by tone production that could not fail to try the patience of the audience.

Mr. Pernerstorfer's Klingsor had little but clear diction to recommend it, for his performance was devoid of menace. He was apparently unable to give his tones the requisite coloration of evil, and his gestures and handling of the business were dry and mechanical. The importation for an entire season of Mr. Pernerstorfer for a succession of wholly mediocre performances ranks as one of the most baffling managerial commitments of the year.

Miss Madeira made healthy young sounds in her brief, invisible assignment, and Mr. Vichogonov made healthy mature ones in his. The Flower Maidens sang on pitch, if at times a bit hysterically. In the lesser roles, everyone knew his music and his proper chores. It was not a very good night for the chorus.

—CECIL SMITH

Parsifal, April 11, 1:00

Lawrence Davidson was heard for the first time at the Metropolitan in the role of Klingsor at the Good Friday afternoon performance of Parsifal. He sang well and enacted the role intelligently, if not with as much malevolence as it should possess. When Mr. Davidson has improved his German diction and worked farther into the psychology of the part, he should be an admirable Klingsor; he is already more than adequate. Paul



Set Svanholm as Parsifal

Schoeffler sang the role of Amfortas for the first time this season. Unlike his fine portrait of Hans Sachs, Mr. Schoeffler's Amfortas was unconvincing and uninteresting. He sang the music vigorously, but he conveyed little of Amfortas' physical agony or spiritual intensity. Dezzo Ernster replaced Jerome Hines as Gurnemanz, giving an acceptable if not distinguished performance.

The others in the cast were familiar. Set Svanholm was heard as Parsifal, Astrid Varnay as Kundry, Lubomir Vichogonov as Titirel, and, in other roles, Jean Madeira, Emery Darcy, Osie Hawkins, Genevieve Warner, Mildred Miller, Paul Franke, and Gabor Carelli.

Fritz Stiedry's Parsifal is one of the most searching interpretations of the work I have ever heard, and it was glowingly eloquent on this occasion. Scenic mishaps such as the shadow-play on the backdrop in Act II and the perceptible gap between Klingsor's doorstep and the wings could not distract one's attention from the beautiful playing of the orchestra.

—R. S.

Parsifal, April 12, 1:00

The Metropolitan's third and last New York performance of Parsifal this season (a fourth was given in Philadelphia on April 8) brought three changes of cast. Margaret Harshaw sang her first Kundry, Hans Hopf his first Parsifal at the Metropolitan, and Gerhard Pechner his first Klingsor of the season. Hans Hotter was again Amfortas, and Jerome Hines was Gurnemanz, with the lesser roles filled by the same singers as in earlier performances.

Miss Harshaw sang magnificently in adding a third soprano role to her Senta of last season and her Götterdämmerung Brünnhilde of earlier this season. On the basis of the evidence now in, it would seem that her conversion from a mezzo-soprano is a vocal success. As Kundry, as in her other soprano roles, her voice seemed completely secure in its new altitude and only a little lightened in color, except at the very bottom of its range, where she used to indulge herself in occasional chest tones. From top to bottom her tones were clear, true, even in scale, and easily projected. Hers did not seem to be the bulkiest or most colorful of Wagnerian soprano voices now to be heard, but it was certainly one of purest and brightest.

Apparently quite secure in her tremendously long and taxing role, Miss Harshaw delivered her lines with a remarkable richness of meaning. Her Kundry did not project as the most exciting creature imaginable, and there were a few dead stretches, notably in

(Continued on page 17)

The Five Standard Composers of Turkey

By GULTEKIN ORANSAY

AFTER the Turks had invaded the Balkan peninsula and twice besieged Vienna, European composers for the first time came into close contact with the exotic music of Turkey. In the latter part of the eighteenth century European composers often wrote works that were "Turkish" in their terms, such as the well-known Turkish marches by Mozart and Beethoven.

Turkish musicians, for their part, were passive to western music until 1827, when Mahmud II engaged an Italian, Giuseppe Donizetti, to organize a band of Turkish musicians after the European model. Donizetti, who was later made a Pasha, and his Italian followers Guatelli Pasha and Aranda Pasha, along with their Turkish pupils Mehmed Ali bey, Saffet bey, Ahmed Necib Pasha, and Zati Arca, wrote the first Turkish compositions in a western idiom. Their output consisted of salon and military music of light character. In order to stamp their works as "Turkish," they gave them a cheap oriental color by the use of melodies with augmented seconds and repeated notes, partly harmonized in octaves. The best-known work of this period, Mehmed Ali's Izmir March, furnishes a characteristic example:



When Franz Liszt visited Istanbul in 1847, he delighted Sultan Mejid with a set of Variations on Donizetti's Mecidiye March. Unfortunately the manuscript is lost.

Until the advent of the first two genuinely serious Turkish composers, Ismail Zühtü (1878-1924) and Osman Zeki Üngör (1880-), the field was taken over by such minor composers as Musa Süreyya, Ahmed Yekta, the brothers Sezai and Seyfeddin Asaf, and M. Fuat. Today only a few school songs survive from their small output.

THE first important Turkish composer, Ismail Zühtü, was a pianist and teacher. He wrote two symphonies; Tezer, for piano and orchestra; and numerous piano pieces. He is now remembered chiefly as the teacher of Adnan Saygun and Ferid Alnar. Osman Zeki Üngör composed the Turkish national anthem, Korkma, sönmez. Before his retirement from active musical life he was a concert violinist and conductor of the Imperial Orchestra of Istanbul and the Presidential Philharmonic of Ankara. Last year a string quartet in one movement by Üngör, dedicated to Mevlana, was given its first performance in Ankara. For the most part, however, his works, except the national anthem, are rarely played.

Most of the Turkish works regularly performed in our concert halls are products of members of the Turkish Five—Cemal Rey (1904-), Ferid Alnar (1906-), Ulvi Erkin (1906-),

Adnan Saygun (1907-), and Necil Akse (1908-).

Cemal Resit Rey, the oldest of the group, was born in Istanbul, and began his musical training in France and Switzerland when, as a child, he visited these countries with his parents. Later he settled down in Paris, where his teachers included Marguerite Long and Tobias Matthay in piano, Gabriel Fauré and Raoul Laparra in composition, and Defosses in conducting. His early compositions were first performed in Paris. The Legend of Bebek was conducted by Inghelbrecht, the Kara-Göz Suite by the composer himself, the Five Instantes by Cortot, the Four Turkish Scenes by Eugene Bigot, the First Lecture by Philippe Gaubert, the four Songs of Anatolie by Albert Wolff, and the Chromatic Concerto by Dimitri Mitropoulos, with the composer playing the solo piano part. Roger Bourdin sang some of his songs.

When Rey returned to Istanbul, already established as a composer, he was appointed senior piano teacher and finally professor of composition at the Municipal Conservatory. Since then he has become the leader of the entire musical life of Istanbul. He is now permanent conductor of the Istanbul Philharmonic and the Istanbul Radio Symphony and musical director of Radio Istanbul, and he continues

though he still appears frequently as a guest conductor.

In Alnar's works, the composer's early connection with eastern (Ottoman) music may readily be seen. For his instrument, the kanun, he wrote a concerto with string orchestra accompaniment. He also makes use of ancient eastern modes in such works as the Cello Concerto, the Prelude and Two Dances for Orchestra, and the Dance Airs, for piano. As a rule, however, he does not quote actual melodies of Turkish folksongs or Ottoman art music. Other symphonic works mirroring his musical background are the Turkish Suite, the Istanbul Suite, the Romantic Overture, and Three Orchestral Pieces. He also has some chamber and incidental music to his credit.

Ulvi Cemal Erkin is a brother of Seridun C. Erkin, Turkish ambassador to the United States. He too was born in Istanbul, although his ancestors lived on the Black Sea coast. He studied piano at the Paris Conservatoire with Jean and Noël Gallon and Isidor Philipp, and composition privately with Nadia Boulanger. Soon after returning to Turkey in 1930 he retired from concert activities and devoted his time to teaching at the State Conservatory in Ankara and composing one important piece after another. First trying his hand at smaller forms, he gradually turned toward the sonata form, in which most of his mature works are cast—a symphony, a violin concerto, a concerto and a concertino for piano, a piano quintet, a string quartet, and a piano sonata. His wife, Ferhunde Erkin, a concert pianist, frequently plays his works; she introduced his Piano Concerto in Berlin. Noel Mewton-Wood presented the same work in England. His Violin Concerto was first played by Lico Amar. Erkin usually conducts his own symphonic works. Three years ago he presented his symphony in Prague.

AHMED Adnan Saygun comes from Izmir. He received his first lessons from Ismail Zühtü. In Paris, his teachers were Eugene Borrel, Mme. Borrel, Paul Le Flem, and Vincent d'Indy in composition, and Souberbielle in organ. Since his return to Turkey he has occupied several important positions in both Ankara and Istanbul. He is now teacher of composition in the State Conservatory in Ankara. He recently visited the United States.

Saygun is the only Turkish composer who explores Turkish folk art extensively. Among his intelligent choral arrangements of folk songs are Shepherd's Gift, Op. 7; From Mountains and Meadows, Op. 18; and A Handful of Thyme, Op. 22. He has transcribed for orchestra such folk dances as the zeybek, the halay, and the horon (Op. 14 and 24). His largest work is an oratorio inspired by the folk singer Yunus Emre, Op. 26, which was given in Paris in 1946. The oratorio is written in a style derived from his researches into Turkish folk song. His second opera, Karem and Asli, is based on a legend telling the love story of the folk singer Kerem and his beloved Asli. His works in sonata form generally reveal a post-romantic flavor. The Quartet for Clarinet, Saxophone, Percussion, and Piano, Op. 8; the Cello Sonata, Op. 12; the Violin Sonata, Op. 20; the

Piano Sonatine; and the String Quartet are his only works of this genre. He has also written the first Turkish ballet score, A Tale of the Woods.

Necil Kâzım Akse studied cello in his native city, Istanbul. After finishing high school, he went to Vienna, where he studied composition with Joseph Marx. Later he studied with Joseph Suk in Prague, and attended the classes in quarter-tone music given by Alois Haba. In 1934 he returned to Ankara, where he now teaches composition at the State Conservatory. He was director of fine arts in the Ministry of Education until the office was abolished in 1949.

Akse writes in an atonal idiom, and makes frequent use of unusual instrumental combinations. The list of his works includes much chamber and piano music, fine a cappella choruses, and two operas. During his military service he wrote the symphonic poem Ankara Castle, dealing with the long history of that monument. He remarked that he wrote his Poem for Cello and Orchestra as an apology to the instrument he had abandoned. His most frequently performed work is the Ballade for Orchestra, given in England in 1949. It describes "a mystic who after a wild dance believes that worldly pleasures are false." At present he is working on a symphony in five parts, with a final chorus employing the poem Itri, by Yahya Kemal Bayatli, a Turkish author of two centuries ago.

Two other composers belonging to the generation of the Five are Ferid Hilmi Atrek (born 1908) and Cezmi Erinc, both little known even to Turkish audiences.

The younger generation of Turkish composers has been educated at Ankara by the four members of the Turkish Five who teach there. Among these musicians are Nevit Kodalli, Sabahaddin Kalender (also a pianist and conductor), İlham Usmanbas, Bülend Arel, Kemal Ilerici, Faik Canselen, Fuad Koray, and Nuri Sami Koral. The most promising of the group is Kodalli, who was born in Mersin in 1924, and studied for seven years with Necil Akse. In 1947 he went to Paris to study with Nadia Boulanger. Last year his symphony was conducted in Ankara by Hans Rosbaud, and his Sinfonietta for String Orchestra in Darmstadt by Hermann Scherchen.

Little is done to promote the work of Turkish composers. Some of their works are published by Universal in Vienna and by Papajorjiiu in Istanbul, and some others have been published privately. The larger number, however, are still in manuscript. The Ankara and Istanbul radios have recorded privately some of the outstanding symphonic and chamber works. Only one commercial recording is on the market, however—Ulvi Erkin's String Quartet, recorded by the Czech Quartet for Supraphon.

Unknown Mozart Score Discovered

ZURICH.—A piano work recently discovered in manuscript here has been identified as an early Mozart composition by Bernhard Paumgartner, head of the Salzburg Mozarteum. It is assumed that the manuscript dates from 1776, the year in which Mozart visited Zurich for a two-week period.

Castro's Proserpina e lo Straniero

Wins Premiere at La Scala in Milan

By NEWELL JENKINS

ONE of the most ambitious opera competitions to take place in recent years, the Concorso Internazionale Giuseppe Verdi, established by the National Committee for Honoring Giuseppe Verdi upon the Fiftieth Anniversary of His Death, closed its competition on Sept. 30, 1950, well before the anniversary year began. At that time 138 operas from three continents had been received in Milan at the secretary's office in the Teatro alla Scala, the official headquarters for the contest. Many months passed while the scores were being examined, and it was not until Nov. 16, 1951, that the committee finally decided on the work that was to receive the first prize of four million lire (almost \$6000) and a performance at La Scala.

The competition was surrounded by the greatest secrecy, and despite the frequent attacks of some prejudiced and partial Italian critics and journalists, it seemed to be based on a sound system. The judges were a group of fair and intelligent musicians—Igor Stravinsky, Victor de Sabata, G. F. Ghellini, Guido Cantelli, Arthur Honegger, Arrigo Pedrollo, and Luigi Ronga. The secretary was Natale Gallini and the vice-secretary Guglielmo Barblan. As each parcel arrived at La Scala, it was given a number and locked away, unopened, in special racks.

On the expiration date of the contest, representatives of the city of Milan and of the management of the Teatro alla Scala met with the secretary in the presence of a notary public. The packages were examined to see if the seals were still intact. Then they were opened and the contents duly checked—one full score, three piano scores, and five librettos for each opera submitted. Each bore a motto, which was also written on a sealed envelope containing the name and address of the composer.

ON the first night of judging five works were disqualified as not meeting the admission standards. The remaining operas were given to each of the judges in turn, and they had not only to accept or reject every work but also had to give their reasons. After all the operas had been examined, the committee eliminated all but 27. These 27 were read through again and discussed thoroughly. From them five works were selected. They bore the following mottos: (1) SUR (2) Che Solo Amore e Luce ha per Confine (3) Omaggio a Verdi (4) Jonah (5) Se non è Verdi. . .

The reasons for giving the first prize to the work bearing the motto SUR were elaborated in the official report on Nov. 16: "... in fact this work seemed to the judging committee to be the only one worthy of the highly esteemed and important prize because of its considerable artistic qualities. Its obvious worth leaps out clearly upon first reading and gains more and more relief because of a light of singular invention and originality. The opera is undoubtedly the product of a very up-to-date musician endowed with a vivid intelligence and capable of setting ablaze the dramatic situations with a wealth of experience and an unerring psychological accent. The dry and nervous language is revived by stretches of moving and poetic melody. The instrumental colors

are rich in tints, now limpid, now pervaded with a mysterious pathos. A sense of fatality runs throughout all the work, underlining thereby the dramatic situations which appear new, incisive and highly poetic."

The afternoon of the announcement the great foyer of the Teatro alla Scala was literally jammed with hundreds of people anxious to hear the results of the competition. The prefect of the county, the president of the provincial deputation, the general manager of La Scala and his staff, government and consular officials, and art and music enthusiasts met for the occasion. Mr. Ghellini read the committee's report. The notary public broke open the seals on the letter chest and opened letter No. 49, with the motto SUR upon it, and read out the name: Juan José Castro, of Buenos Aires.

Four months later, almost to the day, Castro's prize-winning opera, Proserpina e lo Straniero, received its premiere. Those who do not know Italy or Italian operatic audiences cannot conceive of the discussions, flaring tempers, and bitter quarrels that accompanied this performance at La Scala. It is only natural in a Latin country that some of the losers of the contest and their cliques would be present and ready to seize on anything provocative. Whistles, catcalls, and a small shower of greenery thrown at the stage contrasted with salvos of applause.

THE plot of Proserpina e lo Straniero is one of the most complicated imaginable, although it is based on the fairly simple Greek legend of Persephone. The text is by the young writer Omar Del Carlo; for the La Scala production it was translated into Italian by the poet Eugenio Montale. As the curtain rises a vast chorus (or Mythos, as it is here called) mounted in tiers on either side of an internal proscenium relates briefly the episode of the rape of Proserpina and her present life in the depths of Inferno.

The inner curtain then goes up, revealing the patio of the boarding-house (almost a better-class brothel) belonging to Marfa in the suburbs of present-day Buenos Aires. Sounds of an argument are heard. Suddenly a policeman enters from one of the side rooms bringing Porfirio, Proserpina's lover. He is taken off to jail for debts, announcing that he expects to find

Proserpina alone when he returns. Marcial, another tenant of Marfa's house, immediately makes advances to Proserpina, but she flees him and starts out to go to the market. She is stopped by Cora, Marcial's ex-mistress, and Marfa. Marfa is afraid of Porfirio's vengeance, and Cora is jealous of Marcial and Proserpina. Suddenly the Stranger appears at the door, announced by the Mythos as "Proserpina's imperial lover from far-away seas." There is a frantic struggle between the women, in which Proserpina bites Cora's hand. Cora pushes her away. She falls and hits her head, remaining lifeless until the Stranger awakens her. In the last scene of Act I Marfa admonishes the Stranger for spending too much time with Proserpina. Demetria, Proserpina's mother, comes down from the country to persuade her to go back home, and Proserpina finally takes leave of the Stranger. Marcial in the meantime bars her way, argues with Demetria, and then strikes the old lady. The Stranger is infuriated with Marcial and disarms him of his pistol, but after Demetria and her daughter have gone he returns it.

THE second act opens on the pampas of Argentina. To the left is the crude cottage of Demetria. A black storm is gathering in the background beyond a field of yellow grain stretching as far as the eye can see. Proserpina is accompanied by Pablo Marcelo, the honest peasant whom Demetria wishes she would marry. She refuses and flees back to town.

The second scene takes place back in the patio. Marfa and Cora are gossiping about Proserpina's return to the Stranger. Marcial announces the forthcoming release of Porfirio.

The third scene is in the Stranger's bedroom. Proserpina now tells him the story of her life, but at one point he is hurt by something she says and leaves her embrace. He tells her that he can never love her, but she thinks he is only trying to test her. Finally realizing that he is telling the truth, she sits down at a small table, unable to control her sobs. Her sobbing shakes the table and threatens to overturn a blue porcelain statuette. The Stranger grabs the statuette, saying that this bit of porcelain and the message of a dead woman are the only things that keep him alive. In a moment of jealousy Proserpina smashes the statuette. The room immediately



Juan José Castro (left), composer of Proserpina e lo Straniero, with Giorgio Strehler, stage director of the prize-winning opera

becomes dark as the ghost of Flavia (the Stranger's wife) glides through the walls. Flavia's ghost, now addressing the Stranger as Claudio, is invisible to Proserpina. She has come to warn her husband of impending and unavoidable death. During their conversation the walls about them crumble, flames leap up, and in the light of the holocaust we see the glowing ruins of a bombed building. Flavia and Claudio now frantically pour out to each other all the things they had been unable to express when she was alive. Claudio asks Flavia's pardon, and Flavia tells Claudio to go find peace under the cross.

AS the last act begins, the Stranger staggers out on the roof-terrace of the boarding house to get a breath of fresh air after his stifling vision. Porfirio has returned and now accuses the stranger of having lived with Proserpina during his absence. The Stranger doesn't answer. Porfirio's temper rises, and Proserpina, desperately trying to prevent a fight, promises Porfirio she will stay with him always. Soon they are joined by Cora and Marcial, who encourage Porfirio to fight with the Stranger. When Marcial sees that Porfirio is getting the worst of it he sneaks up behind the stranger and gives him a shove, whereupon the Stranger loses his balance, and crashing through a skylight, is killed. Proserpina hurries downstairs to find him.

In the final scene, Marcial is taken off to prison for murder. Going back to the Stranger's room for a last time Proserpina wraps up a bit of the broken statuette, some belongings of the Stranger, and a book. Carrying them all in her shawl she starts to leave forever. Porfirio tries to stop her, but Proserpina cryptically explains that she came back for the man she loved, and now that he is dead she will no longer return because he is coming with her too. With this amazing statement the opera ends, as Proserpina walks out.

If the reader has been able to follow the plot he has done far better than this writer had after reading through the libretto for the first time. The line of descent from the Greek myth is obscure and abstruse, to say the least. The characters of Proserpina and Demetria are sufficiently clear to make the comparison obvious, yet few would gather that (as the program notes explain) Marfa, Cora, and Marcial represent the three heads of Cerberus. If this is so, then Porfirio must be Pluto. Pablo (the program note says) is to be recognized as the Triptolemaeus of the myth. All well and good, but just where does the Stranger come in?

(Continued on page 33)



Photos by Erio Piccagliani

Horacio Butler's sketch for the pampas scene in Proserpina e lo Straniero. The position of the chorus on either side of the stage is shown

A Survey of the Composers Now Active in South Africa

By ADELHEID ARMHOLD

THE South African composer with the widest reputation overseas is Arnold van Wyk (born in 1916), whose First Symphony was presented at the 1951 Cheltenham Music Festival by Sir John Barbirolli. It is a one-movement work, written under the influence of Sibelius. His String Quartet, probably his best work, was played in Amsterdam and at the 1949 ISCM Festival, in Palermo, Sicily. This work and his Five Elegies for String Quartet reveal sympathy for the medium. Van Wyk's idiom is neo-classical; his music is refined, sensitive, and expressive, and possesses strong personal qualities. The composer is now senior lecturer in music at Cape Town University. Recently he produced a Rhapsody for Orchestra, and he composed his Second Symphony and a song cycle for the 1952 van Riebeck Music Festival.

Priaux Rainier's musical education began at the South African College of Music. Later she continued her studies at the Royal Academy of Music in London. After receiving considerable encouragement from Sir Arnold Bax she studied composition in Paris with Nadia Boulanger. Miss Rainier is now professor of composition at the Royal Academy of Music.

Her most successful work is a string quartet, which has had considerable success in Britain and Europe and in the United States was used last summer by Doris Humphrey for a dance composition entitled Quartet. Other works are a Sonata for Viola and Piano; Suite for Clarinet and Piano; and Three Barbaric Dances, in two versions, for piano and for chamber orchestra. Bartók is the dominating influence in these rhythmically vital works. Miss Rainier treats all instruments as percussion instruments, and uses the augmented octave as a standard concord. The Barbaric Dances also show the influence of certain Bantu folk dances.

Stefans Grové (born in 1922) has written an impressive Elegy for String Orchestra, which was performed in Washington at a recent concert of South African music. His Duo for Violin and Cello, Sonata for Cor Anglais and Piano, String Trio, and other chamber works are predominantly intellectual. Emphasis is laid on structural and textural technique (themes inverted, augmented, mirrored, etc.), rather than on expression. He writes with considerable originality, although his style is related to that of the modern Dutch school.

Hubert du Plessis (born in 1922) is perhaps the most impressive of the younger African composers. His best works are songs to poems by Marsman and Rilke and various piano pieces.

Du Plessis' music is characterized by tenseness, economy of means, burning inner force, and logical drive. Both Du Plessis and Grové write non-tonal music and are thoroughly at home in the twelve-tone idiom.

THE baby of South African composers is John Joubert (born in 1927). His Symphonie Etude for orchestra won first prize in a nationwide competition held in 1948 by the South African Broadcasting Corporation. Since then he has written a

viola concerto, a large choral work, and various songs and piano pieces. He is now composing the music for the first South African national ballet, The Legend of Princess Flé, which will be presented in Cape Town during the van Riebeck Music Festival. Joubert was a student at the South African College of Music and later studied in London.

Erik Chisholm (born in 1904 in Scotland) has lived in South Africa since 1946. He is dean of the faculty of music in the University of Cape Town. His compositions may be divided into two groups—those written in Scotland, which are nationalistic in character, technique and style; and those written since his visit to the Far East, which are consistently influenced by Hindustani idioms.

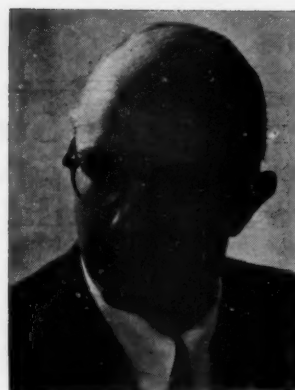
His compositions include a symphony, two piano concertos, orchestra pieces, chamber music, and ballets composed for the Celtic Ballet Society of which he was director. The Second Piano Concerto is probably his most important work. With Adolph Hallis as soloist, it was first performed in Cape Town and later was broadcast from London by the BBC. The work attains a unity of Hindu scales and harmonies with a Western vocabulary. In 1951, Chisholm composed a violin concerto, which will receive its first performance in the van Riebeck Festival, with Szymon Goldberg as soloist and Enrique Jorda conducting. Other works by Chisholm to be given at the festival are a Concerto for Orchestra, to be conducted by Fritz Schuurman, conductor of the Johannesburg Municipal Orchestra; and a piano work, Night Song of the Bards, to be played by Harold Rubens.

Frederick H. Hartmann (born in Vienna in 1900) has lived in South Africa for more than twenty years, and he has written his most ambitious works in this country. He is at present professor of music at Rhodes University, Grahamstown. Most of his works are for large orchestral and choral forces. He has written a number of concertos, the most accessible of which is the Clarinet Concerto. The Horn Concerto is a huge work of Mahler-like proportions, lasting over an hour. His symphonic poem The White Fan has been heard in Europe as well as in South Africa. His latest work is a song cycle, with orchestral accompaniment, The Five-Fold Tryst.

Other South African composers are Haydn Matthews (three string quartets and other chamber works), Blanche Gerstman (church cantatas in Afrikaans), S. Hylton-Edwards (two symphonies), Richard Cherry (notable for his colorful cello concerto), and W. J. Pickerill (an excellent writer of light music).

The 1952 van Riebeck Festival was held in Cape Town from Feb. 21 to April 1. The Cape Town University Ballet was the first musical organization to appear. Assisted by the Cape Town Municipal Orchestra, Enrique Jorda, conductor, the company presented three works from its standard repertoire and the world premiere of Legend of Princess Vlei, choreographed by Dulcie Howes to music by John Joubert.

The opening orchestra concert, by the Festival Orchestra, conducted by Mr. Jorda, included the first performance of Arnold van Wyk's Rhapsody. The Johannesburg Cham-



Erik Chisholm, dean of the music faculty at Cape Town University

ber Ensemble gave the premieres of Hubert de Plessis' song cycle Vreemde Liefde, with Bruce Anderson, baritone, as soloist, and Stefans Grové's Trio.

Albert Coates conducted the premiere of his opera Tafelberg se Kleed, with Vera de Villiers providing the stage direction. Frits Schuurman conducted the Johannesburg City Orchestra in the first performance of van Wyk's Second Symphony, and Mr. Jorda conducted the Festival orchestra in the premiere of Erik Chisholm's Violin Concerto, with Szymon Goldberg as soloist. Frederick H. Hartmann's Festival Prelude was played for the first time by the Johannesburg City Orchestra, with Mr. Schuurman conducting, and

Chisholm's Concerto for Orchestra was introduced by the Festival Orchestra, under Hans Rosbaud's direction.

Berlioz' opera Les Troyens received its first South African performances, with Erik Chisholm as conductor and Gregorio Fiasconaro and Alessandro Rota as stage directors. Other works given for the first time on this continent were Pfitzner's Violin Concerto, with Maria Neuss as soloist; Henk Badings' Trio, played by the Johannesburg Reed Trio; and Alban Berg's Lyric Suite, played by the de Groot String Quartet.

Purcell's King Arthur and Bach's Coffee Cantata were given by the Britain and Germany University Orchestra conducted by Mr. Chisholm. Bach's St. Matthew Passion was sung by the choir of St. George's Cathedral, under the direction of Alban Hamer, and concerts were given by the Vienna Choir Boys, Friedrich Brenn, director.

Ensembles and artists not previously mentioned who appeared in the festival were the Cape Town Philharmonic Choir, Leslie Arnold, director; Cape Town University Choir; Edward Dunn, Geoffrey Miller, and Jeremy Schulman, conductors; Moira Birks, Mary Grierson, Elsie Hall, Adolph Hallis, Hans Hendkemans, Manuel Villet, and Elizabeth Kemp, pianists; Betsy de la Porte, Nellie Du Toit, Beatrice Gibson, Cecilia Wessels, Noreen Berry, Albina Bini, Patricia Moore, Molly Jakins, Ernest Dennis, Gregorio Fiasconaro, Isobella Vera de Villiers, Johanna Uys, Samuel Morris, Harry Rabinowitz, and Yvonne Flamand, singers.

Sao Paulo Prefers Opera, But Other Music Flourishes

By JOSE DA VEIGA OLIVEIRA

THE musical life of São Paulo is very active. Opera continues to be the form of music preferred by the Brazilian public. However, because of the size of the city, which has grown rapidly to a population of about two million, the Municipal Theatre is too small to hold the large number of people who want to attend the major events there.

Under the sponsorship of the Cultural Department, concerts for the working classes are given by the Municipal Symphony and the Coral Paulistano at low prices.

The Society of Artistic Culture presents internationally known artists. Among these have been Yehudi Menuhin, violinist; Rudolf Firkusny, pianist; and Marian Anderson, contralto. Miss Anderson won a tremendous success in the three recitals she gave in São Paulo. Under the same auspices, the Barylli Quartet, of Vienna, gave several concerts. Other artists presented by the society have been Yara Bernette, pianist; Nicola Rossi-Lemeni, bass; Magdalena Tagliaferro, pianist; Oscar Borgetti, Brazilian violinist; Maria de Lourdes Cruz Lopes, Brazilian soprano; Robert Weisz, pianist; Edmund Kurtz, cellist; Wilhelm Kempff, pianist; Mercês Silva Telles, pianist; Antonio de Rocco, pianist; and Erna Berger, soprano.

The Pro Arte Society has also presented a variety of recitals and concerts, with such artists as Carol Brice, contralto; Isaac Stern, violinist; Sigi Weissberg, pianist; Hannele Semmann-Osbahr and Lydia Alimonda, duo-pianists; Jorg Demus, pianist;

Wilhelm Backhaus, pianist, who gave three recitals; Pierre Fournier, cellist; the Vegh Quartet; and Ida Haendel, violinist.

The São Paulo Municipal Symphony is conducted by Lamberto Baldi. Camargo Guarnieri appeared last season as guest conductor. A concert of religious music offered choral works by Schumann, Goicoechea, and Pergolesi, sung by the Coral Paulistano with Maria Kareska, soprano, and Dulce Salles Cunha, contralto as soloists. Zacharias Autori conducted. Lídia Simões was soloist under Mr. Baldi in Guarnieri's Brasiliana, composed in 1950 on a commission from the Koussevitzky Foundation.

The Intercambio Cultural Artístico presented symphony concerts conducted by Eleazar de Carvalho, Artur Rodzinski, Nino Sanzogno, and Jascha Horenstein. Mr. Carvalho's concert fell on the day of Serge Koussevitzky's death. The Brazilian conductor paid tribute with the brief speech, and asked the audience to observe a moment of silence.

Wilhelm Kempff was piano soloist in Beethoven's Emperor Concerto, under Mr. Rodzinski.

In a Bach festival at St. Ifigênia Church, the Coral Paulistano, Miguel Arqueros, conductor, and Angelo Camin, organist, took part. In the Calvario Church, the same forces presented works by Pachelbel, Dandrieu, Vierne, Tournemire and Fauré. The organist of St. Peter's Church in Rome came to São Paulo to dedicate the new organ of the Nossa Senhora da Auxiliadora Church.

A memorable visiting ensemble was

(Continued on page 32)



Batonatton Revisited

A letter from Louis Persinger casts further light on the subject of canned conductors:

"I have just read your Batona-ton article in the current issue of MUSICAL AMERICA and can sym-pathize with you over your wor-ries as to what might happen if composers and conductors con-tented themselves with having themselves filmed as they con-ducted and then proceeded to rent out the results to orchestras over the country, thus living happy, un-traveling, easy-chair lives on the royalties.

"Did any of your angels [I have demons—M.] ever tell you that this very thing was attempted many years ago, in Berlin? (If I said exactly how many years I could never appear again as the oldest living violin prodigy.) The old Messter Filmgesellschaft con-ceived the idea of having Nikisch, Weingartner, Schuch, Fried, and others conduct some of the prin-cipal successes of their repertoire while they were being filmed from the front and back at the same time. The back view was supposed to be for the audience to see, of course, while the front was for the orchestra to whom the film was to be rented and used as the 'con-ductor.'

"The work was quite strenuous, of course, and in acting as con-certmaster I was somewhat on edge, too. In those days the or-chestra could play only for a few minutes at a time, and when re-suming we had to start in quite a bit in advance of the interrup-tion; the split-second 'joining' was in the hands of a musical expert who enjoyed his own par-ticular brand of troubles. He did marvels with everything except when he made a grievous mistake of one measure in the ending of the Third Leonore Overture (with Weingartner conducting); when we tried it out on a screen Wein-gartner added one grand-motoned C major chord to what we had already finished. That slip was corrected, naturally, and we ac-tually gave a public concert in Ber-lin, using only the films of the various conductors. And, believe it or not, the concert proved more or less of a success. You might be interested to know that among

other works the Nikisch contribu-tion was Tchaikovsky's Symphonie Pathétique; Schuch did the Tann-häuser Overture, Fried the Berlioz Symphonie Fantastique, etc., etc.

"Could you ask some of your darker angels as to what ever be-came of all these films? My only cherished souvenir of them is the fifty-picture fragment of Wein-gartner's extra measure."

Does anybody know the answers to that one? Where are the films? As to the extra measure by Wein-gartner, that's nothing at all. I saw a benefit concert at the Metro-politan in which the conductor had three full beats left over after the final chord of the Overture to Verdi's The Sicilian Vespers had died away. He used them up, too, and seemed quite surprised when the orchestra men just sat there looking at him.

The Tenor's Vice

Until the *Herald Tribune* ex-posed him recently, I had always thought of Richard Tucker as a model family man of unblemished character. But it turns out that he has a vice, a particularly sordid vice, practiced in private: he writes verses about the operas in his repertoire. Cornered in his dressing room at the Metropolitan, he confessed this to a reporter.

Often, it is said, when he has lured guests to his home, in Great Neck, L. I., he brings out his drawer full of verse and reads it to them.

A sample:

Gilda, beloved of Rigoletto
Creates more smoke than a
cigarette

This presents a very peculiar picture of the relationship between Gilda and Rigoletto, until you re-alize that it is a sort of after-the-occasion rumination by the Duke. Pretty sordid, but indicative of the fact that Mr. Tucker is always in character, bad or good.

What could be feena
Than pretty Despina,
The adorable cutie
Of Così Fan Tutte?

Not only a Ferrando of spirit, but one with an eye on the girl friend's (or friends') maid, eh, Mr. Tucker?

Next season, he said, he will have to think up "something spe-cial" for La Forza del Destino. Probably something like:

There's no greater bore-a
Than disgraced Leonora
The cave-dwelling queena
Of Forza Destino

But I hope not.

Before taking his leave of the reporter, Mr. Tucker gave out with another:

Pagliacci's heart-breaker
called herself Nedda
She wasn't bad

but she could have been betta
If the last word were spelled
"bedda" it would be a betta rhyme and would bear more resemblance to the plot. Nedda was bad, by any standards known to western man, a point Mr. Tucker seems to have alluded to, since Pagliacci is the plural of Pagliaccio. There's nothing like verse with levels of meaning to increase one's respect for a tenor. The New Criticism would have a good deal to find out about Mr. Tucker's verse, but I'm not sure he deserves it just be-cause he has a muse—even if it is a nonrhyming, nonscanning muse.

Proposition

Louis Biancolli cabbaged this one for the *World-Telegram and Sun*, but it is worth stealing.

Just before he left for France recently, Jean Casadesus, pianist, unmarried 25-year-old son of Rob-ert Casadesus, pianist, and Gaby Casadesus, pianist, received the following note from California:

"My dear (young in years) Jean Casadesus:

"I am now 71 years old and have become what most people feel they must say is 'an old man.' I will admit that I have become somewhat old in body, but not in my thinking, or my spirit.

"I was married late in life—hence the reason for my having a lovely daughter of twenty (at least she looks so to her Father's Eyes). My greatest wish or hope is that she marry a fine young man, as fine in his thinking as a man can be, and clean of body, as you look to be.

"Questions:

"1. Are you already married?

"2. If not, have you found the girl whom you hope you can have as your wife?"

I wouldn't blame the younger Casadesus, pianist, if he never set foot in California again unless he could demonstrate that he had a relatively impure mind, an unclean body, and a wife.

Titbits

• The Philadelphia Orchestra was on the last train to leave the old Broad Street Station of the Penn-sylvania Railroad. The station, long a landmark of downtown Philadelphia, is being torn down and the tracks leading to it up-rooted as part of the city's im-provement program. In the last few minutes before the train left, the members of the orchestra, en route to Syracuse to begin their tour, struck up Auld Lang Syne. Next stop, Thirtieth Street, last stop in Philadelphia.

• According to a United Press dispatch from Medellin, Colombia, officials of the Roman Catholic Church there have decreed that the Wedding March from Men-delssohn's music for A Midsum-mer Night's Dream is "signally profane" and therefore not to be played at weddings.

• The WNYC record turntable, presumably tended by a dozing disc-jockey, got stuck the other evening and kept repeating the same passage from Schumann's Fantasia in C over and over. John Crosby, writing in the New York *Herald Tribune*, said there were 83 repeats. He didn't say who counted for him.

• Excerpt from a letter from Bakersfield, Calif.: "The concert was beautiful and the guest artist Istomin. But in the middle of the difficult work, the strap holding his weskit broke, and he was covered with embarrassment until there was a lull in the music and he managed to put the strap in his pocket. Everyone was amused and sympathetic, and it made the pro-gram very friendly."

• Arguments over tempos can get pretty hot, but they seldom result in a mass walkout like the one in Abbots Ann, England. The church council thought the psalms were being sung too slowly. The con-gregation had complained that things went at such a leisurely pace that they were unable to get home in time to prepare Sunday dinner. The organist, one Stanley Waite, resigned, his musical sen-sibilities offended, and the chief bell ringer sympathetically ordered his five men out too.

• When he was asked by a Pitts-burgh *Post-Gazette* photographer to pose holding his violin, Yehudi Menuhin said: "I would rather stand on my head than just hold my violin pretending." So he did.

• In a letter, Jeanne Mitchell takes exception to a statement in the Jan. 16 issue about Barnard College girls being dowdy and of-fers to fight it out with violin bows at 400 yards. "Barnard girls 'Dowdy,'" she says, "Then so is all womenkind (sic)." I think so too; but Barnard girls are *dow-dier*. A Sarah Lawrence girl told me so, just like in the song.

• Excerpted without permission or apology from an intra-manage-ment communiqué about Lily Pons: "In June, Miss Pons, with André Kostelanetz conducting, will open the famous Connecticut 'Pops' in an apple orchard in Fairfield, near their Norwalk home." Such is fame. The date is June 20. If any of you want to go, just ask for tickets at the general store.



Mephisto

RECITALS

Benno Moiseiwitsch, Pianist Town Hall, March 30

In the second of two recitals devoted to Schumann's works, Benno Moiseiwitsch offered the Kinderszenen, two of the Novelettes—No. 7, in E major, and No. 2, in D Major—Kreisleriana, and Carnaval. The pianist's interpretations, highly individual, frequently unorthodox, and quite patently the product of a mature musical temperament, were constantly enthralling for their rich, imaginative detail and exquisite tonal effects. The Kinderszenen provided the most impressive performance—a series of delicate miniatures that were quietly reflective or gently humorous as the mood dictated. The work's basic simplicity was never lost in the wealth of decorative nuance that Mr. Moiseiwitsch brought to it. He kept the Kreisleriana absorbing throughout its protracted sections, for the range of color and dynamics at his command seemed infinitely wide and his own emotional absorption in the work unwavering. The Carnaval had its full share of unusual rubatos, tempos, and phrasing. The work sounded as if it had been newly examined, revitalized, and in some places as if the correct solution to problems of rhythm and accentuation has been found for the first time.

—R. E.

Robert Mueller, Pianist Town Hall, April 1

All of the playing in Robert Mueller's New York debut recital was musicianly, sensitive, and precise. It was not especially stylish or inspired, but it reported quite accurately about the music involved. This included Bach's Aria and Ten Variations in the Italian Style; Schubert's Sonata in A Major, Op. Posth.; Ellis Kohs' Variations on L'Homme Armé (in its New York premiere); Bartók's Out of Doors Suite; and Albéniz's Evocation.

Mr. Mueller's technical equipment was, for most purposes, adequate. He lacked, however, the brilliance and variety necessary to enliven a diffuse, repetitious work like the Schubert sonata. However, even these technical gifts could not have brought life to the surly expression and baroque posturing of the Kohs variations.

—W. F.

Regina Taddia, Soprano Town Hall, April 2 (Debut)

Regina Taddia, an Argentine soprano who has sung at the Teatro Colón, made her United States debut on this occasion. In a program of early Italian songs; arias from operas by Mozart, Mascagni, and Puccini; and songs by Latin-American composers, she showed that she was versed in the arts of interpretation. She sang everything in style, with good diction and sound instincts for emotional expression. But except for occasional phrases of tonal beauty—Pergolesi's *Se tu m'ami*, and *Son pochi fiori*, from Mascagni's *L'Amico Fritz* had particularly creditable moments—her performances were disturbed by tones that were more likely than not to be unfocused. Fritz Kramer was her accompanist.

—A. B.

Angela Chope, Soprano Town Hall, April 3

Angela Chope, who had sung a lieder program for her New York debut two years ago, offered another list of works by German composers, Mozart, Schubert and Richard Strauss, in her recital last night in Town Hall. The soprano's voice, as before, had a basically pleasing quality and a good range of volume, but its assets were again partly offset by liabilities of tone production, including a fairly

frequent unsteadiness of surface that waned and sometimes vanished as the recital progressed but was not completely overturned. Her interpretations told of praiseworthy artistic aims and, besides earnestness, had sympathetic warmth. But their expressive range seemed limited in relation to that of the music itself. Walter Bricht supplied co-operative piano accompaniments.

—F. D. P.

League of Composers Carnegie Recital Hall, April 4

The League of Composers and Southern Music Publishing Company sponsored a program of contemporary music that was poorly balanced and weak in substance. Bernhard Weiser played William Flanagan's Piano Sonata. Hazel Gravell, soprano, with Jean Jalbert at the piano, sang songs by Charles E. Ives, Robert Ward, Constant Vauclain, Colin Sterne, and Richard Bales. Nicolai Berezowsky, violinist, and Samuel Sorin, pianist, played Ward's Sonata No. 1 for Violin and Piano. Jean Wentworth, pianist, played excerpts from Ned Rorem's *A Quiet Afternoon*, A. Adnan Saygun's *Inci's Book*, and excerpts from Gail Kubik's *Celebrations* and *Epilogue*. Mr. Berezowsky, with Mr. Jalbert at the piano, played David Diamond's *Chaconne* and Henry Cowell's *How Old Is Song*. Julia Perry's *Stabat Mater* was sung by Virginia Shuey, contralto, accompanied by a string quartet made up of Chaim Taub, Moshe Murvitz, Oscar Yato, and Uzi Wiesel.

Flanagan's sonata is disarmingly sentimental and lively in spirit, but it goes on forever without falling into organic shape. The harmonic idiom has a flavor of its own, despite strong overtones of Copland. The Ives songs that Miss Gravell sang are early settings of poems by Goethe; and of the other songs only Sterne's *My Love Is in a Light Attire* was free from clichés of melody or harmony or both. Ward's sonata is a splashy, eclectic work that tends to burst at the seams. It has too many ideas and too little compression and organization of them. The Rorem and Saygun pieces are harmless enough, but scarcely recital material, and Kubik's music sounds like an experiment in odd sonorities and dissonances rather than a coherent composition. Diamond's *Chaconne* is boring, and it was poorly played. Cowell's piece is very dated, for all its charm of sonority. Perry's *Stabat Mater* has some effective passages but seems contrived in harmony and structure, as if this young composer were trying to break into new paths without being sure of herself.

—R. S.

Latvian Trio Town Hall, April 4 (Debut)

Although the Latvian Trio has given numerous concerts in the United States and Canada since it arrived in this country in 1950, this concert was its first in New York. In performances of Haydn's Trio in G major, Beethoven's Trio in B flat major, and Tchaikovsky's Trio in A minor, the three musicians—Viktors Ziedonis, violinist; Dzidris Treimanis, cellist; and Valdemars Melkis, pianist—played with a high degree of musical authority and imagination. The unity of their work faltered only in the more excitable portions of the rhetorical Tchaikovsky piece. Except for these minor flaws and a few negligible pitch deviations, their playing was efficient and enjoyable.

—A. H.

Felice Takakjian, Pianist Town Hall, April 5

Felice Takakjian played such demanding works as the Bach-Liszt Organ Fantasia and Fugue in G minor, Beethoven's Waldstein Sonata, and Chopin's Fantasy, Op. 49, and B flat minor Scherzo with competence. The

pianist's interpretations were musicianly and intelligent, although there were some curious changes of tempo—particularly in the first movement of the Beethoven sonata and in the Chopin fantasy—that in some cases seemed calculated to ease the technical difficulties.

Miss Takakjian was at her best in the shorter pieces, which she played deftly and with sparkle. These included the first performance of Alan Hovhaness' Farewell to the Mountains; first New York performances of U. Servantian's Three Armenian Rustic Dances and Eugene Zador's Bagatelle; and two Chopin waltzes. The novelties were all well written, bright in sound, and, except for the Hovhaness piece, quite slight.

—A. B.

Juilliard Alumni Concert Town Hall, April 6, 2:30

This concert, sponsored by the Alumni Association of the Juilliard School of Music, was given to raise funds for a scholarship for the child of a graduate of the Juilliard School. Beveridge Webster played Beethoven's Appassionata Sonata; Madeline Foley and Paul Ulanowsky offered Debussy's Sonata for Cello and Piano; Carol Brice, accompanied by her brother Jonathan Brice, sang Mahler's *Lieder eines fahrenden Gesellen*; Anahid Ajemian and David Garvey played Szymanowski's *La Fontaine d'Aréthuse* and Ravel's *Tzigane*; and Rosina Lhévinne with three members of the Juilliard Quartet—Robert Mann, Raphael Hillyer, and Arthur Winograd—played Mozart's Piano Quartet in G minor, K. 478. Several of the performances were rewarding, but none excelled that of Mme. Lhévinne, whose playing was wonderfully musical, bright, and full of nuance.

—A. H.

Ruth Daigon, Soprano Circle-in-the-Square, April 6

Ruth Daigon's selection of material for her program was most refreshing. The opening half of the late-afternoon program, devoted exclusively to Renaissance and baroque music, included works of Dowland, Campion, Robert Jones, Franz Tunder, and Alessandro Scarlatti. All of the music was as diverting as it was distinguished, and Miss Daigon sang with apparent pleasure and conviction. Suzanne Bloch provided lute accompaniments for one group, and a variety of instrumental combinations were employed for the others. The second half of Miss Daigon's program was given over to Milhaud's *Soirées de Petrograde* and Vaughan Williams' *On Wenlock Edge*; the Vaughan Williams work was performed with string quartet accompaniment.

Generally, Miss Daigon's vocal endowments were not remarkable, although her voice was pleasant and she put it to sensitive, modest use. Her musicality, however, was uncommonly strong and evident. She seemed to love both the words and the music she sang, and she seemed to understand it all quite thoroughly. Her diction was exemplary.

—W. F.

Grace Harrington, Pianist Town Hall, April 8 (Debut)

Grace Harrington, Philadelphia regional winner of the Rachmaninoff Fund Contest in 1947 and recipient of honorable mention in the national finals of that competition, made her first New York recital appearance on this occasion, although she played with the NBC Symphony five years ago in connection with the Rachmaninoff award.

In a program of works by Bach, Beethoven, Chopin, Ravel, Prokofiev, and Haieff, Miss Harrington exhibited excellent technique, healthy respect for composers' directions, and genuine musical instincts. These were revealed to best effect in Chopin's B flat



Rosina Lhévinne Wanda Landowska

minor Scherzo, Prokofiev's Sonata No. 7, and the Toccata from Ravel's *Le Tombeau de Couperin*, since she seemed to be more at home in display works than in music of quieter nature. Her account of Chopin's *Berceuse*, however, was a beautiful one, cool and clear in conception and projection. It was mostly in Bach's Toccata in G minor and Beethoven's Sonata in D major, Op. 28, that this listener wished for performances of greater breadth and spaciousness.

—A. H.

Robert Floyd, Pianist Town Hall, April 9 (Debut)

Robert Floyd, winner of the National Guild of Piano Teachers Young Artists Competition, showed considerable promise in his first New York recital. In a program devoted to the Bach-Busoni Toccata in C; Beethoven's Sonata in D minor, Op. 31, No. 2; Chopin's Sonata in B flat minor; and works by Debussy, Bernstein, Piston, and Prokofiev, the pianist displayed the ingredients of first-class pianism, and his performances were characterized by technical address, musical sensibility, and agreeable tone.

Mr. Floyd's substantial qualities were not, however, undiluted. There were times, as in the Scherzo of the Chopin sonata, when the pianist had to work hard to keep the pace, and the lines were in consequence a shade muddy. His tone, too, was not without moments of percussiveness. What his playing lacked most, though, was personal identification with the music.

—A. B.

Griffes Memorial Concert McMillin Theatre, April 11

This memorial concert of Charles Tomlinson Griffes' music, sponsored by the Music Performance Trust Fund and Local 802 of the American Federation of Musicians, was conducted by Leonid Hambro, who also appeared as pianist. The program listed the Two Sketches for String Quartet, Roman Sketches, Op. 7; The Kairn of Koridwen; the Piano Sonata; and Poem for Flute and Orchestra.

—N. P.

Philharmonic Chamber Ensemble Kaufmann Auditorium, April 12

This was the last of a series of three concerts given at the 92nd Street YMHA by the Philharmonic Chamber Ensemble, a group made up of members of the New York Philharmonic-Symphony. The evening began with a surprisingly strong and sturdy suite, the fourth from Johann Pezel's *Hora Decima*, distinguished by a combination of contrapuntal breadth and formal conciseness. Another pre-Bach composer, Giovanni Gabrieli, was represented by a *Canzona per Sonare*. The two works were given splendidly sonorous performances by J. Ware and James Smith, trumpeters; Gordon Pulis, trombonist; Ray De Intinis, horn player; and William Bell, tuba player. Beethoven's Trio, Op. 9, No. 3, a delectable work of almost Schubertian lilt, followed in a thoroughly musical performance by Bjorn Andresson, violinist; Harry Zaratzian, violist; and Heinrich Joachim, cellist, and Mr. Zaratzian's playing in particular was fairly inspired. Roussel's

(Continued on page 18)

Wozzeck

(Continued from page 5)

pected his characterization of being modelled from life. The pedantic exactitude, the vanity, the vicious, petty cruelty were superbly drawn. His musicianship was excellent, but he found it difficult in several passages to vocalize the role.

David Lloyd was excellent as Andres. Like Mr. Herbert, he had appeared in his role in the memorable concert performance given by the New York Philharmonic-Symphony under Dimitri Mitropoulos last season.

Howard Vandenburg made his debut with the New York City Opera Company in the role of the Drum Major. His imposing size was of great help to him in the role, and if he had been more intelligently directed he could have been even more effective. In Act I he was put through a series of maneuvers that looked ridiculous on the small stage and that were inappropriate to the mood of the drama. Nor was the savage scene in which Marie gives herself to him well handled. There was too much chasing around and too little concentration on the psychological point—the Drum Major's animalism and Marie's moral indifference, arising from her bitterness at her poverty and dark future. Mr. Vandenburg will have to sing other roles to give us the full measure of his musical ability. Like most of the singers in the cast, he tended to lapse into a sort of recitation on vague pitches that was neither singing nor Sprechstimme. As a whole, however, he gave a creditable performance.

Arthur Newman substituted for Richard Wentworth in the role of the First Workman and gave one of the outstanding performances of the evening. The First Workman's monologue is one of Büchner's most sarcastic commentaries on conventional religion and philosophy, and although Berg removed some of its most unsparing lines because of their graphically obscene imagery, he kept the moral and intellectual implications of this "sermon" intact. Mr. Newman delivered it superbly. Armand Harkness appeared as the Second Workman, Michael Pollock, as the Idiot, Edith Evans as Margret, and Linda Oram as the Child of Marie and Wozzeck.

NO great writer was ever more precocious than Georg Büchner. Born on Oct. 17, 1813 in the Hessian Village of Goddelau, the day before the battle of Leipzig sent Napoleon scurrying back to France, his brief life of 23 years was spent in one of the most troubled periods of European history. He was as poetically sensitive as Goethe yet as advanced in his social conscience as Shaw. To a friend he said: "The



Cosmo-Sileo—Rapisarda

Wozzeck prepares to strangle his wife, Marie (Patricia Neway)

material oppression suffered by a large part of Germany is as tragic and shameful as the spiritual oppression, and in my eyes it is not nearly so saddening that this or that liberal thinker is forbidden to public his thoughts as that many thousands of families are unable to butter their potatoes."

Wozzeck is written in a series of fluid, enormously compressed scenes, undivided into acts. Everything is left to the imagination, yet everything essential is said. Berg respected the expressionistic, poetically free nature of the drama in arranging his libretto. For it was the miraculous concentration and fluidity of the text that stirred him, as it stirred Wedekind, Hofmannsthal, and other poets and dramatists.

But Mr. Komisarjevsky and Mr. Dobujinsky have given us a fussy, literalistic, crude production that misses the whole point of the tragedy. The two-level, unit stage is crowded with ugly details. The constant stage business leaves no room to the fantasy of the spectator, and he has destroyed the effect of the scenic transitions, for which Berg composed some of the most haunting music of his opera.

The painted curtain that covers the rear of the upper stage is a picture-postcard view of an old German town that obtrudes in several scenes where one should not be conscious of it. Marie has a tiny chamber at stage left; the captain's tiny office on the stage right. Between them steps lead down to the lower stage from the upper, further confusing the action. To get at her window, Marie has to rush out a doorway at lower stage left and climb to what looks like a coal opening near the floor of the upper stage. In Act III, Scene 3, Wozzeck has to enter the tavern through the garret, and characters are continually maneuvering awkwardly around the set, drawing the spectator's attention away from the central action. Mr. Komisarjevsky even brings Marie and her child across the stage in the first scene, ostensibly in the street, in a crowning touch of absurdity. Nor is it very convincing when the soldiers have to march through the captains office to get off stage. Another distracting bit of theatrical clumsiness is the business of keeping the captain at work at his desk in his office in Act I while Marie has one of her most dramatic scenes.

Mr. Dobujinsky's costumes were satisfactory, with the exception of those of the soldiers, which were too much in Chocolate Soldier style. Jean Rosenthal lighted the production as skillfully as she could with such a hopeless set to work with. The chorus in the tavern scene got hopelessly tangled, which was not surprising, considering the difficulty of the music. But the wonderful chorus of sleepers in the barracks scene was effective if not impeccable.

Wozzeck needs the resources of an opera house like the Metropolitan, but the New York City Opera was right in going ahead with its own production. The current production is so excellent musically, despite limitations of means, that Mr. Rosenstock might well abandon the set and perform the opera with curtains, a few painted drops, and lights. It would be infinitely more effective done thus than in its present garish and inept staging. In any case, music lovers will salute the company for making this masterpiece available to a larger public. It should be kept in the active repertoire, no matter what the defects of production.

Wheeling Symphony Presents New Works

WHEELING, W. VA.—The Wheeling Symphony, Henry Mazer, conductor, had as soloist on Jan. 9 and 10 Robert Casadesu, who played Ravel's Concerto for Left Hand Alone and Mozart's B flat Major Concerto, K. 595. The program also included the premiere of Overture to a Comedy, by Wallis Braman, principal cellist of the orchestra and a member of the West Liberty College music faculty. In the February concerts Mr. Mazer offered his own arrangement of music from Tchaikovsky's ballet Swan Lake, and Earl Powell was narrator for a performance of Copland's A Lincoln Portrait. On March 2 the orchestra played a concert in Weirton, W. Va., as part of the dedication services for the new million-dollar Community Center. In February it appeared in Steubenville, Ohio.

Eleanor Glass Caldwell, founder and constant supporter of the orchestra, has set up a permanent endowment fund in the hope that other interested music-lovers will add to the fund to insure a measure of permanency for the orchestra.

Monique de la Bruchollerie gave a brilliant piano recital in the Virginia Theatre on Jan. 22. On Feb. 17 the Ohio County Public Library presented Earl Summers, Jr., Sylvan Sax, Joseph Ceo, and Ray Miller in string quartets by Beethoven and Mendelssohn. Barbara Lee Chadwick, pianist, gave an illustrated lecture on twentieth-century music on March 7 for members of the Woman's Club of Wheeling. Daphne Hellman, harpist, appeared before the same group on March 28.

On Jan. 13 Edward Blumenberg was honored by the Beethoven Singing Society of Wheeling as he began his 54th consecutive year as its director. The Civic Oratorio Society, Anna Hilton Power, director, gave its first performance of Pergolesi's Stabat Mater on March 30.

Beginning on Jan. 13 and continuing through April 6 members of the Wheeling chapter of the American Guild of Organists, in conjunction with Oglebay Institute, broadcast half-hour organ recitals on Sunday afternoons over radio station WKWV. Richard Ellsasser and Edwin Arthur Kraft have given impressive organ recitals here recently.

—MONTANA X. MENARD

Fourteen Operas Planned for Munich Festival

MUNICH.—The 1952 Munich Opera Festival, which is to be held from July 20 to Aug. 17, will include performances of six Wagner operas—the Ring cycle, Tristan und Isolde, and Die Meistersinger; Mozart's Don Giovanni; Così Fan Tutte, and Die Entführung aus dem Serail; Strauss's Elektra, Salome, Der Rosenkavalier, and Ariadne auf Naxos; and Pfitzner's Palestrina. Ballets with music by Gottfried von Einem and Werner Henze are to be given first performances. Ferenc Fricsay, Robert Heger, Eugen Jochum, Erich Kleiber, Josef Keilberth, and Georg Solti are among those scheduled to conduct.

Amahl

(Continued from page 5)

video version seemed superior in many respects. In the transfer, the dimensions of the little work were necessarily expanded, and the frame for acting enlarged. The nuances of expression revealed so tellingly in the invaluable closeups that are television's most notable claim to dramatic verity, were lost. Also, after the mobility of the screen production, in which the camera moved freely to focus on one mood, one action, one moment at a time, the staging seemed quite lacking in movement.

To have to see the entire stage picture all the time became a hardship. On the TV screen Mr. Berman's setting was only dimly visible in the murky darkness. On the stage it commanded too much attention. The eye was jerked hither and thither from masses of queer-shaped hills, each topped by a tiny red castle, ruined castle towers and tangled fences. The star, which was to lead the three kings to Bethlehem, resembled an egg yolk, splattered against the backdrop. There was a broken-off section of arch or aqueduct, which seemed to have strayed out of Mr. Berman's set for the last act of Rigoletto at the Metropolitan. Equally distracting was an enormous, bare tree, which framed the doorway to the hut. This fussy imaginativeness seemed out of key with the delicate, child-like fantasy of the story, even though there was some general resemblance to the scheme of Bosch's painting The Adoration of the Magi, which Menotti said was his inspiration for the story. The lighting by Jean Rosenthal was a harsh and unsuitable day-time glare, although the action takes place at night.

The cast performed well. Young Mr. Allen again carried conviction as an actor. His portrayal was warm, sensitive, at all times genuinely moving. However, in the large house, his voice seemed tiny and piping, and he often forced it to make the necessary climaxes. The adult singers had no trouble in being heard over the orchestra, and all gave performances of great merit.

On the credit side for the stage production was the improvement in effectiveness of the ballet, which, in the larger space, was executed with more freedom. The musical score also benefited by being heard "live." Mr. Schippers exercised both authority and tact in shaping the orchestral performance.

The Old Maid and the Thief is a companion piece of Amahl in that it was also commissioned by NBC, but for radio rather than television production. The performance on this occasion was excellent. All the singers were in vein and acted smoothly as a team. Mary Krete was Miss Todd; Adelaide Bishop, Laetitia; Ellen Faulk, Miss Pinkerton; and Andrew Gainey, Bob. Mr. Schippers' enthusiasm occasionally brought out orchestral tutti that overwhelmed the voices, but this was a relatively unimportant blemish on the general high-spirits of a performance that also had real vocal quality.

Chamber Music Guild Organized in New Jersey

NEWARK, N. J.—Samuel Applebaum is president of the recently organized New Jersey Chamber Music Guild. Other officers include Marion Stern and Daniel Vandersall. The non-profit group, which plans to perform unusual music—both old and new—as well as standard works, will build programs with the special needs of schools and music clubs in mind. Its first concert, given here at Griffith Auditorium on March 9, listed the Handel-Halvorsen Passacaglia, for violin and cello; Schubert's Trout Quintet; and Brahms's Trio in C major.



Cosmo-Sileo—Rapisarda

The Doctor (Ralph Herbert) advises the Captain (Luigi Vollucci)

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Some Dreary Observations

On the Metropolitan Repertoire

HAVING presented 150 performances in 22 weeks, the Metropolitan Opera ended its New York season on April 12, and immediately set out upon the longest road tour in its recent history. Whatever the deficit figure may turn out to be, the 1951-52 season—the second under the general managership of Rudolf Bing—has been charged with artistic vitality. By now it is possible to say confidently that Mr. Bing has already won over from grudging acceptance to active, enthusiastic support a large segment of the informed public.

Those who objected to the Teutonicism of Mr. Bing's choice of repertoire in his first season had no cause to continue their objection in his second. Of 164 performances (fourteen of them in the two double-bill pairings of *Cavalleria Rusticana* with *Pagliacci* and *Gianni Schicchi* with *Salome*) only 22 performances of five operas were given in German. The Ring tetralogy, which had been given in its entirety in 1950-51, was represented this season only by *Götterdämmerung*; only two other Wagner music dramas, *Die Meistersinger* and *Parsifal*, were included in the repertoire. Strauss's *Salome* and *Elektra* were given both in the same season for the first time in the Metropolitan's history.

The shrinkage in the German repertoire resulted partly from Mr. Bing's personal preference for Italian operas over German ones and partly from the demonstrable shift of public taste away from the German repertoire. Whether admirers of Wagner and Strauss like it or not, there is no blinking the fact that these composers' music does not exercise great magnetism at the box office. The season's fifth (and last) performance of *Götterdämmerung* attracted only a small house; the fifth (and last) performance of *Elektra* was a financial catastrophe, for it showed a loss of \$3,000.

The French repertoire has never been much of a success at the Metropolitan. Over the years, *Faust* and *Carmen* have been the only French operas to maintain a consistent hold over the public. It cannot be said, however, that the Metropolitan makes any earnest attempt to win converts to French opera. This year there were only two in the repertoire—*Carmen*, newly staged by Tyrone Guthrie, and *Manon*, not newly staged at all, and a real eyesore. *Carmen* has always been a success anyway, so its success in the new production hardly came as a surprise. *Manon* has never been a box-office success in this country, so its half-hearted reception this season ran true to form. It remains to be seen whether the masterpieces of French operatic literature, properly cast and freshly staged, would win the enthusiasm of Metropolitan patrons, but the experiment might be worth trying.

Opera in English received fresh impetus from the presentation of Gluck's *Alceste* and Mozart's *Così Fan Tutte* in excellent new translations by John Gutman and Ruth and Thomas Martin. A somewhat equivocal English adaptation of *Gianni Schicchi*, based on the one used in the NBC television production, offered less support to advocates of opera in our own language. Howard Dietz's *Fledermaus* translation was carried over from the season before. A total of 25 performances of these four English-language operas was given.

It was the Italian repertoire that kept

the company afloat. All things considered, the list of Italian operas presented during the season was a highly—almost desperately—conventional one. Only Verdi's *Don Carlo* and *Otello* represented the slightest step off of the most firmly beaten track.

Despite the high musical and scenic quality of an increased number of the productions, the Metropolitan's play-safe repertoire was hardly worthy of one of the world's leading opera houses. It is beside the point for Mr. Bing to tell us about the deficit and the refusal of the public to support adequately any but the most familiar operas. We know all that already. Unfeeling though we may sound, we can only say that the Metropolitan is not serving the best interests of music—as opposed to the best interests of its own budget. This will be true until it finds some way of developing a greater breadth of taste in its audience at the same time that it preserves the lucrative classics.

The American Problem Of Musical Distribution

IN American business, production and distribution are closely linked and have been cunningly calculated to balance each other. But in one field of musical production, that of special performances and festival events, there is a need for a closer relationship. All too often, a path-breaking work like Darius Milhaud's *Les Choéphores* or Frank Martin's *Golgotha*, after a long, costly, and painstaking series of rehearsals, has only one or at the most two or three performances, and is then shelved for a decade or so until another enterprising conductor or impresario digs it out. The irony of the situation is that such works usually attract wide publicity and excite unusual public enthusiasm.

To keep such music in the regular repertoire under existing conditions would be prohibitively expensive. But would it not be possible to bring it to a wider public at the time of production? It should be possible for the champions of new music and of unfamiliar, classical masterpieces to stir up local interest in visits by orchestras, opera companies, and other ensembles or individuals who have prepared such music. Orchestras and opera companies would be more likely to present new works if they could count on profitable tours with them in addition to home performances.

Certain works, such as the Wagner operas, require what might be called ideal casts. They are not fully effective unless all, or nearly all, of the artists are outstanding in their specialized fields. Would it not be possible to organize a festival public in various centers in the nation for such productions? Surely all loyal Wagnerians (and there are many thousands scattered throughout the country) would rally to the support of a well-organized and well-publicized tour by such a cast. The productions could be organized by the Metropolitan Opera or by some other management, but with the added care and freedom from economic constraint that a guaranteed public reception would warrant.

The American public has become far too supine. When reproached for not producing better music, the commercial companies point to the listener statistics and public response by mail and telegram. It is high time that lovers of modern music and of neglected masterpieces should organize to promote their interests co-operatively.

Musical Americana

A FAMOUS violin was added to the collection of instruments at the Library of Congress when **Fritz Kreisler** presented an instrument built by Guarneri in 1773 to the institution. **Louis Kaufman** flies to Rio de Janeiro this month to begin an eight-week tour during which he will play violin recitals in Brazil, Argentina, Uruguay, and Colombia. Late in June he will go directly to Europe for recital, radio, and recording engagements. He will return to this country in February, 1953. **Phyllis Krauter** recently gave a cello recital in Washington, D. C., and was soloist with the Washington Heights Symphony, in New York.

On April 9 the United States Senate approved a bill granting permanent United States residence to **Elena Nikolaidi**; her husband, Thanos Mellos; their five-year-old son, Michael; and the child's nurse, Hermine Fahl. **Winifred Heidt** is to appear in two productions at the Lambertville (N. J.) Music Circus this summer. She will sing the part of Nettie in *Carousel* and that of Aunt Minnie in *Roberta*. Another American contralto, **Elizabeth Wyso**, has returned from Europe, where she gave recitals in Paris, Stockholm, Munich, Salzburg, and Stuttgart, sang in Wagner's Ring operas in Wiesbaden and Augsburg, and made recordings for two companies. **Gladys Swarthout** will close the musical seasons in three localities when she sings with the Wheeling Symphony on April 23 and 24; in a benefit concert for the cancer fund of Jackson, Miss., on April 28; and as soloist at the University of Miami on May 10.

When the Hunter College class of 1942 meets for its homecoming reception this month **Regina Resnik** will be given one of three awards for outstanding achievement by a Hunter College graduate. Following **Lucy Kelston's** performance as soprano soloist in a recent performance of Verdi's Requiem, which was conducted by **Sir Malcolm Sargent**, she was invited to appear in operas at Glyndebourne and Covent Garden.

After singing with the Metropolitan Opera Company in Dallas on May 10, **Hilde Gueden** will fly to Europe to sing with the Vienna Staatsoper at the International Music Festival in Wiesbaden, Germany, on May 13. She will also appear with the Vienna company in its Richard Strauss festival in June. In July the soprano will go to Salzburg to take part in Don Pasquale and The Marriage of Figaro in the festival there. **Jussi Björling** returns to Europe this month to sing at La Scala in Milan, the Albert Hall in London, and the Royal Opera House in Stockholm. In one of his appearances at the Swedish opera house he will wear, for the first time, one of Enrico Caruso's Rigoletto costumes, given him a few weeks ago by Dorothy Caruso, the tenor's widow. **Ferruccio Tagliavini**, now in Europe after a tour of more than forty engagements in the United States, will return to this country in the fall to sing with the San Francisco and Metropolitan opera companies.

Rudolf Firkušny has accepted an invitation to serve on the jury of the International Queen Elizabeth Concours, which is to be held for pianists this year. The competition will be run in Brussels from May 7 to 21.

Columbia University's Alice M. Ditson Award of \$1,000, which is presented annually to an American conductor for distinguished service to American music, is to be given this year to **Leopold Stokowski**. The presentation will be made during the intermission of an American music festival concert conducted by Mr. Stokowski on April 27. **Gibson Morrissey**, who has returned to this country after conducting in Europe for six years, is to make his New York conducting debut on May 17 when he leads an all-Tchaikovsky concert in the Celebrity Series at Carnegie Hall. The board of directors of the Baltimore Symphony have given **Reginald Stewart**, who has resigned as conductor of the orchestra, a silver tray and an illuminated resolution of appreciation for his work with the organization. This summer **Manuel Rosenthal** will conduct ten concerts with the Buenos Aires Municipal Symphony and three for the Wagner Society in Argentina. **Nicolai Malko** has conducted several concerts and operas in Denmark and Spain this season. On April 27 **Efrem Kurtz** is to conduct the Royal Philharmonic in a concert at the Royal Festival Hall in London.

Henry L. Scott is to make his third tour of the Maritime Provinces and Nova Scotia in May. He has just returned from a three-month tour in which he gave comic recitals from coast to coast. **Leo Taubman's** accompanying engagements this season have included a Brazilian tour with **Erna Berger** in October and November, fifteen concerts in this country with **Cesare Siepi**, and eight with **George London**. On March 28 he accompanied **Set Svanholm** in a recital at Montclair, N. J. Mr. Taubman has been associated with Mr. Svanholm ever since the Swedish tenor's first concerts here.



A scene from the German premiere of Verdi's *La Battaglia di Legnano*, in Augsburg in 1932. The principal singers are Thomas Salcher as Arrigo, Margarete Hoffmann as Lida, and Eduard Kremer as Rolando. The régisseur and translator was Franz Xaver Bayerl; Ewald Lindemann conducted the performance.

WHAT THEY READ TWENTY YEARS AGO

A Russian Season

The Russian Opera Foundation gave excellent performances of Rimsky-Korsakoff's *Le Coq d'Or*, and Moussorgsky's *Boris Godunoff* and Khovanchina in its second season in New York. The chief singers were Max Pantelieff, Ivan Ivantsoff, Michael Schvets, Thalia Sabanieva (from the Metropolitan), Alexis Tcherkassky, and Stepan Kozakevitch. Eugene Plotnikoff conducted.

Resignation

Henry Hadley has resigned as conductor of the Manhattan Symphony, after three years in the post. He gave as his reasons the demands of his private work as well as the uncertain future of the orchestra. The management has announced that there will be ten Sunday evening subscription concerts in the Waldorf-Astoria next season, the conductor to be selected later.

Sponsored, Too!

A new series of original American compositions especially written for radio will be introduced by Nathaniel Shilkret on the Chesterfield Music That Satisfies program. Each work will be about five minutes in length. The composers are Robert Russell Bennett, Percy Grainger, Ferde Grofé, Werner Janssen, John Alden Carpenter, Charles Wakefield Chadman, John Powell, David Guion, Pietro Florida, (Mr. Shilkret's former teacher), Ben Bonnell (chief arranger), and Mr. Shilkret himself. Ottorino Respighi, who is interested in the American idiom, has also promised a piece for the series.

Best-Laid Plans

The Metropolitan Opera is favorably considering the project for a new opera house in Rockefeller Center, popularly known as Radio City. This announcement followed definite assurance that there will be a season of opera next winter, on a basis of sixteen weeks at a reduced admission price. The statements were made by Paul D. Cravath, who was elected president of the newly organized Metropolitan Opera Association on April 6. The season had been in some doubt, because of a retrenchment in the affairs of the company.

A Schonberg Premiere

Closing its New York series in a blaze of glory, the Philadelphia Orchestra gave the New York premiere of Arnold Schönberg's Gurrelieder at the Metropolitan Opera. . . . The songs are the development of an overwhelming musical speech that was in the hearts and souls of men after the greatest of musical dramatists (Wagner) had laid down his pen. . . . If we have had to wait 31 years for it, let us recall that it was not given in

Germany and Austria until a dozen years after its completion. . . . Leopold Stokowski was in superb control of his mammoth forces, choral and orchestral. Soloists were Jeannette Vreeland, Rose Bampton, and Paul Althouse.

Paris Crisis Solved

It is now possible to answer some of the questions which arose with last month's theatrical crisis. First, the Opéra will not close. Its existence has been assured by the grant of an extra subsidy of 3,000,000 francs as temporary relief. Second, Jacques Rouché has been persuaded to remain as director. This is generally looked upon as a sign of better times to come.

Unusual Repertoire

Eva Gauthier sustained her reputation for unusual program making in a Town Hall recital when she sang airs by Lully, an excerpt from Grétry's *Richard Coeur de Lion*, songs from Faure's *La Bonne Chanson*, contemporary songs by Poulenc and Honegger, arias from Mozart's *La Finta Semplice*, and songs by Mahler, Schönberg, and Alban Berg.

On The Front Cover

LAWRENCE WINTERS, born in King's Creek, S. C., studied music at Howard University. Immediately after his graduation in 1941 he made his New York operatic debut, as Dessalines in Clarence Cameron White's *Ouanga*. Leopold Stokowski and the late Erno Rapee engaged him for several symphony broadcasts, and he sang Porgy in a revival of Gershwin's *Porgy and Bess*. He served as a lieutenant in the United States Army, and he began his postwar career singing first in a night club and then in the revue *Call Me Mister*. In the summer of 1947 he made 21 appearances in the West Indies, which were followed that fall by his New York recital debut. After two Mexican tours he made his debut in the fall of 1948, as Amonasro in *Aida*, with the New York City Opera, of which he is still a member. His repertoire there has included leading roles in *Carmen*, *Troubled Island*, *The Love for Three Oranges*, *Turandot*, *The Tales of Hoffmann*, and *Rigoletto*. He has made two tours of Europe, singing in such cities as Berlin, Stockholm, Zurich, Amsterdam, Venice, and Paris; a tour of South America; and five of the United States and Canada. He sings the role of Porgy in the Columbia Records recording of the Gershwin opera. (Photograph by Gene Moore, New York.)

ORCHESTRA CONCERTS

Casadesus in Two Roles: Composer and Pianist

New York Philharmonic-Symphony.
Dimitri Mitropoulos, conductor,
Robert Casadesus, pianist, Carnegie
Hall, April 3 and 4:

Brandenburg Concerto No. 1, F major Bach
Suite for Orchestra, No. 2, B flat major (First Performances) Casadesus
Piano Concerto No. 2, B flat major Brahms

Robert Casadesus was the center of attention at these concerts of the New York Philharmonic-Symphony, for in addition to playing Brahms's Second Piano Concerto he was also represented on the program as composer of his Second Suite for Orchestra, played for the first time anywhere. Bach's First Brandenburg Concerto opened the program, and Dimitri Mitropoulos led the orchestra through a fresh and winning performance that featured some exceptionally delightful playing by the winds.

The Brahms concerto was the crowning point of the evening, and, granting the pianist's intimate, lyrical conception, it had as enchanting a performance as it has received in a long time. The balances were perfect. Conductor and pianist were in complete accord. The orchestra part was no mere accompaniment, and the soloist did not scramble for the spotlight. The slow movement was a model of sentiment and at no time did it drag itself past the boundaries of taste. If Mr. Casadesus dropped a few notes in last passage-work it seemed no matter, and if his conception was not exactly German it was eminently refreshing and consistent in its own terms.

As a composer, Mr. Casadesus tends toward the lighter side in his Suite, written in 1938-39. A touch of Eric Coates, a suggestion of Moussorgsky, and a dash of Rimsky-Korsakoff color the predominantly French pattern of the piece. It is a likeable work, pleasant in its orchestration and engaging in its tunefulness. Mr. Mitropoulos conducted it briskly and brightly.

In the Sunday afternoon broadcast on April 6 Mr. Casadesus was again soloist in Brahms's Second Piano Concerto. Mr. Mitropoulos opened the concert with Haydn's Symphony No. 86, which was repeated from the Saturday evening concert of the previous day, and closed it with the Overture to Wagner's *Rienzi*.

—A. B.

Katims Opens Spring Series By NBC Symphony

Milton Katims conducted the NBC Symphony in the first of its spring series of broadcast concerts on April 5 in Carnegie Hall. The program was made up of Mozart's *Adagio and Fugue for Strings in C minor*; Dvorák's *Symphony No. 2, in D minor*; and Prokofiev's *Suite from The Love for Three Oranges*. The orchestra was in superb form, and Mr. Katims made each of the three contrasting works electrifying in clarity and dynamic energy. Even the padding of the Dvorák symphony seemed less ponderous than usual, so inspired was the interpretation of the work. In the Prokofiev music the orchestra reached a peak of sheer virtuosity that few ensembles in the world could match.

—R. S.

Masselos Piano Soloist In Brahms's D Minor Concerto

The core of the April 5 concert by Dimitri Mitropoulos and the Philharmonic-Symphony was a taut, streamlined performance of Brahms's sprawling D minor Piano Concerto,

with William Masselos as soloist. Mr. Masselos' playing was vital and unmistakably contemporary in approach. The technical difficulties of the work gave him a minimum of difficulty. His tone was steely but always musical; his over-all conception was shapely but unconventional. Mr. Mitropoulos seemed to be in a similar frame of mind about the work, and if the joint performance lacked some of the poetry usually associated with this piece it had the compensating quality of directness.

The program opened with Mendelssohn's orchestral transcription of the Scherzo from his G minor Octet for strings, and it was closed with a brassy reading of *The Overture to Wagner's Rienzi*. Mr. Mitropoulos also led the orchestra through a vigorous, saucy, but rhythmically loose performance of Haydn's Symphony No. 86, in D major.

—W. F.

Philharmonic Presents Mendelssohn's Elijah

New York Philharmonic-Symphony. Dimitri Mitropoulos, conductor. Frances Greer, soprano; Martha Lipton, mezzo-soprano; Richard Tucker, tenor; Désiré Ligeti, bass-baritone. Westminster Choir, John Finley Williamson, director. Carnegie Hall, April 10, 11, and 13:

Elijah Mendelssohn

For the Philharmonic-Symphony programs for Holy Thursday, Good Friday, and Easter, Dimitri Mitropoulos turned to Mendelssohn's dramatic oratorio *Elijah*. It has had numerous presentations in local churches and in concert halls under the auspices of choral societies, but it has not had a performance here with full orchestral forces for many years. In the history of the Philharmonic-Symphony it has been played only four times. In 1912 the New York Philharmonic gave it in Toronto, and the New York Symphony gave it here in 1891, 1893, and 1909. Its last performance in a New York concert hall was in April, 1950, by the John Harms Chorus.

Mr. Mitropoulos lifted the presentation out of the routine with elementary bits of staging, a procedure he had earlier followed in concert versions of operas and in another choral work, Schönberg's *A Survivor from Warsaw*. The crimson-robed Westminster Choir was seated in a semi-circle against the curving back of the stage, high above the orchestra, where its gestures of supplication or prayer could be plainly seen. Désiré Ligeti, as Elijah, sang most of his music from a throne-like chair atop a short flight of steps at stage right. The other soloists sang from various parts of the stage, depending on the implications of the oratorio text.

It was, on the whole, an effective method of presentation. *Elijah* has often been presented in pageant form, but it remains a static work for full staging. Yet Mendelssohn demanded from his librettist, Julius Schubring, more "questions and answers, replies and rejoinders, sudden interruptions" in order to create personages who were "inhabitants of a definite active world."

Mr. Mitropoulos' methods of presentation, used with taste and discretion, marked a happy compromise. The mass movements of the choir accented the music and mood of the story with results that were frequently stirring. These far outweighed the few times when they seemed merely self-conscious and distracting.

In a further effort to emphasize the work's dramatic elements, Mr. Mitropoulos cut the score drastically, eliminating the portions that served

as commentary and not narration. He moved the music along a rapid clip and wasted no time between sections. In this way he reduced the performance time to ninety minutes and kept the story line relatively uninterrupted.

The value of this treatment was dubious. The performance seemed quite breathless, less from over-fast tempos—although there were plenty of these—than from too few points of rest and no real expansiveness. It was consistent in its vitality, drive, dramatic accent, and excitement, and such a single-minded version was interesting to hear once. But in the end it was less satisfying than the traditional kind of performance in which more time is spent on achieving complete expressiveness and realizing the contrasts between the work's dramatic and contemplative elements.

The performance had the advantage of the orchestra's superlative playing, and Mr. Mitropoulos' dynamic direction, as might have been expected, brought out the full impact of the choruses beginning *Baal*, we cry to thee, and that beginning *Behold God the Lord passed by*. The Westminster Choir sang accurately and flexibly, from memory throughout the first part. Some of Mr. Mitropoulos' tempos made it impossible for the chorus to project the words clearly, nor could it command a really massive tone to give full effect to Mendelssohn's well-organized climaxes.

Frances Greer and Martha Lipton sang their varying assignments with thorough musicianship and good tone. Miss Greer negotiated the difficult *Hear ye, Israel*, so awkwardly placed in the voice, without sounding strained, and Miss Lipton avoided any suggestion of the saccharine in singing *O Rest in the Lord*. Richard Tucker's beautiful tenor voice was heard too briefly in short recitatives and the aria, *If with all your hearts*. Unidentified singers from the chorus sang the trio, *Lift thine eyes*, and the soprano part of the Youth.

In the focal role of Elijah, Mr. Ligeti, a regular member of the San Francisco Opera Company who has sung here with the New York City Opera Company, displayed a resonant voice and considerable dramatic temperament. But his diction, encumbered by a heavy accent, was poor, and he sang off pitch more often than was acceptable.

—R. E.

Elman Completes Gabrilowitsch Memorial Series

Mischa Elman played Wieniawski's Violin Concerto in D minor, Mendelssohn's Violin Concerto in E minor, and Brahms's Violin Concerto in D major with the National Orchestral Association in Carnegie Hall on the afternoon of April 12 in the third and final program of the 1952 series of Gabrilowitsch Memorial Concerts. Leon Barzin conducted.

—N. P.

Katims Conducts Rivier's Symphony for Strings

Milton Katims included the Symphony in G major for Strings by Jean Rivier, contemporary French composer, in his second program of a series of four with the NBC Symphony, on April 12 at 6:30 P.M. The orchestra had moved from Carnegie Hall to the Belasco Theatre, where it will give the rest of its spring concerts. The program also included Beethoven's *Prometheus Overture*; Mendelssohn's Symphony No. 1, in C minor; and Arbos' transcription of Albéniz' *Triana*.

Rivier's Symphony is neatly organized and sophisticated in its harmonic idiom, but it seems almost totally devoid of interesting material or spontaneity of expression. Having heard a dry mechanical viola concerto, an empty, stereotyped piano concerto, and this symphony by Rivier, I am beginning to wonder if he has written anything sufficiently signifi-



William Masselos Milton Katims

cant to really deserve importation.

All of the music on the program was competently performed, but this concert lacked the élan and technical brilliance of the concert Mr. Katims had conducted the previous Saturday. Perhaps the new surroundings contributed to this change; certainly the program was far less rewarding.

—R. S.

Rabin Plays Jackno's Prize-Winning Composition

Michael Rabin played Ralph John Jackno's *Fantasia*, for violin and piano, the winning work in the 1951-52 young people's composition contest sponsored by the New York Philharmonic-Symphony, on April 12 in the fifth and final young people's concert of the orchestra's Carnegie Hall series. He was accompanied by his mother Jeanne Rabin, in the brisk and pleasant essay. Mr. Jackno, who is fourteen, had come from his home in Dearborn, Mich., to hear the performance and formally accept his award. His composition will be published by Carl Fischer, and he will be given a complete collection of all the long-playing records made by the New York Philharmonic-Symphony. The contest judges—Dimitri Mitropoulos, Norman Dello Joio, Abram Chasins, Franco Autori, and Gustave Reese—gave honorable mention to Lynn Boroff, Zita Carno, Herbert Chatzky, and Robert Schofield for meritorious compositions.

Mr. Rabin assisted Igor Buketoff in the presentation of medals and ribbons for the best notebooks submitted by young concert-goers.

All these ceremonies fell in the center of a program of lively contemporary works that included the *Allegro* from Prokofiev's *Classical Symphony*; Honegger's *Pacific 231*; Copland's *El Salón México*; The Park, from Dello Joio's *New York Profiles*; and the *Allegro* from Hindemith's *Symphonic Metamorphosis on Themes of C. M. von Weber*.

—A. H.

Barzin Conducts Berlioz Requiem

National Orchestral Association. Leon Barzin, conductor. Lawrence Avery, tenor. Desoff Choirs, Paul Boepple, director. Carnegie Hall, April 14:

Requiem Berlioz

Hector Berlioz' *Requiem*, or *Grande Messe des Morts*, to give it its true title, received one of its rare performances in the fourth and final Monday night concert given this season by the National Orchestral Association. In the concert announcements it was stated that there had been only two previous New York performances. Leopold Damrosch conducted the first one at a May Music Festival in 1881 in the Seventh Regi-

(Continued on page 22)

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METROPOLITAN OPERA

(Continued from page 7)

the third act, when she is onstage for long with nothing to sing. But most of the time she acted very plausibly indeed. Her first act was notably good in this respect—wild and haunted—and even in the flower-maiden scene she looked convincing until she had to actually get up on her feet and go about trying to seduce Parsifal. And always she was resplendent vocally. At the base, all Miss Harshaw would seem to need in this role is repeated performances in which she can enrich her portrayal and bring out details. Whether she will ever have the opportunity is another question entirely.

Mr. Hopf sang with solid assurance and well-anchored, not very blinding tones. He delivered the text meaningfully if usually without inspiration, and he achieved a good deal more in the way of a musically line than do most tenors of Wagnerian weight and persuasion. He kept his full vocal powers to the end, and since he is presently shaped more like a mature man than a vagrant boy was at his most effective in the final episodes.

Mr. Pechner, a Metropolitan Klingsor of long standing, gave a performance of real stature and force of personality. Why, in a Parsifal that is to be given three times with limited rehearsals, does the Metropolitan have to use three different Klingsors, arriving at a perfectly satisfactory, experienced singer of proved abilities only for the last one?

Mr. Hines's Gurnemanz was vastly improved (most particularly in movement) over the times two years ago when he first sang the role. He really seemed old and strong, and he sang as richly as before but with a good deal more (if not the ultimate) richness of meaning.

Fritz Stiedry's conducting was as rich as ever, Hans Hotter's Amfortas as powerful and moving as before.

—J. H., Jr.

Die Meistersinger, April 2

Eleanor Steber sang Eva for the first time since 1946 in the fourth and last performance of Wagner's *Die Meistersinger*. She was not at ease in the part. In the extensive parlando passages she seemed unable to articulate the words with a tone that was clear and free from tremolo; the clouded quality of her voice frequently kept it from carrying across the orchestra. Even in the quintet, which requires a sort of sustained singing at which Miss Steber is ordinarily adept, she appeared to be calculating her breaths painstakingly, and she sang a bit sharp. In the action of the part she was rather too floppy and coy, as though she had not found the proper way of projecting spontaneous and unaffected youthfulness from the stage. I do not remember another performance in which Miss Steber communicated so few of the necessary vocal and histrionic points.

Mr. Reiner conducted waywardly—now very fast, now surprisingly slow—but the articulation of the orchestra was precise and the tone was glowing. The chorus sang brilliantly in the melee at the end of the second act. The other principals were Herta Glaz, Hans Hopf (who sang the Prize Song admirably), Richard Holm, Paul Schoeffler, Herbert Janssen, Alois Pernerstorfer, Gerhard Pechner, and the same list of secondary people as before.

—C. S.

Il Trovatore, April 3

The fourth and final performance this season of Verdi's *Il Trovatore* was conducted by Alberto Erede. Giuseppe Valdengo sang his only Di Luna at the Metropolitan this season in cast that included Zinka Milanov, Fedora

Barbieri, Anne Bollinger, Mario del Monaco, Nicola Moscona, Thomas Hayward, Algard Brazis, and Paul Franke.

—N. P.

La Traviata, April 4, 1:00

The Metropolitan season's ninth performance of *La Traviata* was given as a students' matinee under the sponsorship of the Metropolitan Opera Guild. Licia Albanese, Thelma Votipka (singing her first Flora of the season), Lucine Amara, Giuseppe di Stefano, Renato Capecchi, Alessio de Paolis, Lawrence Davidson, Algard Brazis, and Clifford Harvuot sang familiar roles, and Fausto Cleva conducted.

—N. P.

Don Carlo, April 5, 2:00

The third performance of *Don Carlo* brought two singers back for the first time to roles they had sung last season—Richard Tucker, as Don Carlo, and Jerome Hines, as King Philip II—in a cast that was otherwise unchanged. Mr. Tucker was in splendid voice, and he sang with mounting intensity as the opera proceeded. His last-act duet with Delia Rigal, the Elisabetta, was beautiful vocalism as well as expressive communication. Mr. Hines, showing no ill-effects from his recent indisposition, sang extremely well. He had evidently thought deeply about this role, for he brought to it new subtleties. In the third act he was a dominating figure, even against Hans Hotter's fiercely powerful characterization of the Grand Inquisitor. One detail of Mr. Hines's portrayal, however, continues to stand out as anomaly in Rolf Gerard's carefully worked out costuming plan. He never wore a hat, appearing bare-headed at public functions and in private alike. This does not seem proper etiquette for a king in such a rigidly traditional court.

Other singers were Fedora Barbieri as Eboli, Paolo Silveri as Rodrigo, Lubomir Vichogonov as a Friar, and, in smaller roles, Anne Bollinger, Paul Franke, Emery Darcy, Lucine Amara, and Tilda Morse. Fritz Stiedry conducted.

—Q. E.

Carmen, April 5

Victoria de los Angeles' enactment of the role of Micaëla, which she gave for the first time at the Metropolitan in the season's last presentation of *Carmen*, was as convincing and endearing a performance of the part as the present-generation audience has known. With the spontaneous honesty that characterizes everything she does on the stage, she evaded Tyrone Guthrie's conceit of Micaëla as a high-school flirt and made her what she ought to be—a simple, straightforward, good-hearted country girl whose whole *raison d'être* in the story is her affection (unawakened into passion) and concern for Don José. Displaying her own black hair instead of the conventional blonde wig, and bearing herself as artlessly as she does on the concert stage when she sings Spanish songs, Miss de los Angeles created local color without even trying to. Her deportment was so natural and right that it was hard to realize that she could ever have needed to study the role. Her singing, while not wholly without flaws of production, especially in the passaggio, was lovely and always ardent without becoming artificially dramatic. Her final pleading with Don José to return to his mother was so genuine that his decision to leave *Carmen* seemed inevitable. The warmth and unabating lyric urgency of her delivery of her aria aroused the huge Saturday-night audience to a considerable demonstration.

Mario del Monaco, as Don José, gave a performance of enormous theatrical impact, stemming from an impersonation as consistent and true to the data of the libretto as any we have seen here in some years. He sang with great fire and abandon, yet some of his best moments were the quieter ones, such as the falsetto passage at the end of his first-act duet with Micaëla. Robert Merrill, appearing as Escamillo for the first time since his recent reinstatement in the company, was sufficiently swashbuckling. His voice sounded dark through all its range and effortful on top, and he showed some insecurity about the notes where measures formerly cut had been put back into the score. As *Carmen*, Risë Stevens was in better voice than on some earlier occasions, and gave what, according to her lights and Mr. Guthrie's, must have been a good performance. The lesser participants were Paula Lenchner, Herta Glaz, Clifford Harvuot, Norman Scott, George Cehanovsky, and Alessio de Paolis. In the pit, Fritz Reiner was in inspired vein; even on the first night the orchestral score was not so transcendently played.

—C. S.

Manon, April 7

The season's seventh and final performance of Massenet's *Manon* benefited from its auspicious number in having Victoria de los Angeles as a charming exponent of the title role and Giuseppe di Stefano as a stylistically somewhat improved Des Grieux. Nothing else about it did much to ameliorate the dismal impression made earlier by the tawdry old settings and hackneyed staging. *Manon*'s special charm is its delicate gallicism, and with a cast that was polyglot, poly-stylistic, polyvocal, largely uninformed, and (Miss De los Angeles and Alessio de Paolis excepted) undistinguished in any way, precious little that was



Jerome Hines as Philip II

either gallic or charming was to be experienced.

Fausto Cleva conducted as before, and the other members of the cast were Paula Lenchner, May Savage, Frank Valentino, Nicola Moscona, George Cehanovsky, Lawrence Davidson, Paul Franke, and Algard Brazis.

—J. H., Jr.

Don Carlo, April 9

Since the Metropolitan management saw fit to proceed cautiously in submitting its major revival of last season to an over-strenuous test at the box office this season, the fourth performance of Verdi's *Don Carlo* was the last.

There were five changes of personnel, including a new conductor. Because of the Parsifal-time drain on Fritz Stiedry's energies the baton was taken over by Renato Cellini, for five years a member of the musical staff but previously known here as a conductor only through the medium of

(Continued on page 32)

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RECITALS

(Continued from page 12)
Trio, played by John Wummer, flutist; Raymond Sabinsky, violinist; and Nathan Stutch, cellist, closed the first half of the program. The flute was a bit too prominent, but the essential elegance of the score was neatly projected.

The second half of the evening was devoted to Schubert's Octet in F major, with Dimitri Mitropoulos serving as conductor. The men played capably, but the conductor's attempts to dramatize the score and blow it up to symphonic proportions were out of character.

—A. B.

Collegium Musicum Circle-in-the-Square, April 13

Bernard Wagenaar's Sonatina (1934) for cello and piano; Norman Dello Joio's Trio, for flute, cello, and piano; ten short duets for two violins by Bartók; and Hindemith's The Four Temperaments were the works presented at this afternoon session of the Collegium Musicum. Mr. Wagenaar's sonatina—an essentially Brahmsian piece with modernistic overtones—was played by George Koutzen with the composer at the piano. Mildred Hunt Wummer, flutist, and Harriet Wingreen, pianist, joined Mr. Koutzen in the Dello Joio trio, a smooth composition apparently more concerned with effective idiomaticisms than strength of line. Arnold Black and Henry Siegl were the violinists in the Bartók duets, and Fritz Rikko conducted a small ensemble in the Hindemith work.

—A. B.

Choral Masterwork Series Carnegie Hall, April 13

Bach's Cantata No. 4 (Christ Lag in Todesbanden), and Bernard Rogers's The Passion made up this program. Both works were stirringly performed, with Robert Shaw conducting. The Robert Shaw Chorale sang the Bach cantata, accompanied by members of the RCA Victor Symphony. The Collegiate Chorale sang the Rogers work, with the RCA Victor Symphony again accompanying. Soloists were Benjamin DeLoache, baritone, as The Voice, and Raymond Keast, baritone, as Pilate. Members of the chorus were recitative soloists. Rogers's The Passion is a determined and often stimulating, if not wholly successful, attempt to treat the subject in a modern musical idiom and shake off the current clichés of religious music. When Mr. Shaw conducted the work at the Juilliard School of Music on Feb. 18, 1949, it was reviewed at some length by Anthony Bruno in MUSICAL AMERICA. Hearing it for the first time on this occasion, I agreed that the most striking parts are the dramatic choruses with their tremendous sonorities; that the work as a whole lacks dramatic continuity and sustaining power and that the solos and recitatives are feeble and melodically uninteresting. Neither of the soloists seemed able to make anything of their roles, but the chorus sang superbly.

The Bach cantata was performed with impeccable balance and clarity, profound devotion, and an almost romantic intensity that befitted the dramatic nature of the text. It was one of the most distinguished performances Mr. Shaw has given us.

—R. S.

Wanda Landowska, Harpsichordist Town Hall, April 14

At one point during this unforgettable recital Mme. Landowska told her listeners with a twinkle, "I am an old lady." But no woman ever tells that to an audience unless she knows very well that she is not an old lady, and Mme. Landowska played with an emotional intensity, a sustained power,

a concentration, and a sheer joy in the beauty of the music that any woman of one-third her years might envy. Like Arturo Toscanini, she is ageless, ever young with inspiration, supreme technical ability, and tireless devotion to her art. If she is a priestess (as she has often been called) there is nothing stuffily sacerdotal about her. For all her majesty of soul she is very human, often mischievous, and bubbling over with energy. After playing a Bach prelude and fugue with miraculous spaciousness, nobility of pace, and richness of coloring, she re-arranged the pillows on her chair, pulled up her skirt, revealed the slippers that matched her red gown, and chatted with the audience. If she felt like repeating a work, she did so, explaining to her listeners that she was enjoying the music even more, if anything, than they were.

The program, in a sense, was made up of sacred and profane music. The first half was devoted to Bach—the Prelude and Fugue in G minor from Book I of The Well-Tempered Clavier; the Prelude and Fugue in D minor from Book II; the Prelude and Fugue in F minor from Book II; and the Prelude, Fugue, and Allegro in E flat major for Lute-Harpsichord. The second half comprised a Sarabande in D minor, by Chambonnières; La Dauphine, by Rameau; an enchanting Gagliarda, by Jacob le Polonais (ca. 1545); a brilliantly descriptive piece inspired by a ball at the palace of a Polish nobleman, Ballo Alla Polacha, by Giovanni Picchi (ca. 1620); and The Bells, by William Byrd. There is no need at this late date to reiterate Mme. Landowska's mastery of registration, musical ornaments, and quantitative rhythm, or the other technical factors that make her a peerless artist in her field and a towering figure among all living musicians.

—R. S.

Apollo Boys' Choir Town Hall, April 15

The Apollo Boys' Choir sang its first New York concert since 1945 for the benefit of the Spence-Chapin Adoption Service. Coleman Cooper and his assistant, Bert Hallock, shared the direction of a program that was distinguished only by the inclusion of Virgil Thomson's beautiful Mass for Treble Voices and Percussion. It contained also a rather odd assortment of works by Byrd, Palestrina, Lassus, Handel, Haydn, Mozart, Schubert, and others.

Until the choir reached the mass, which ended the first half of the concert, its performances left much to be desired in the way of intonation, tone quality, and expressivity. But with

the beginning of the Thomson work, the singing became freer and, therefore, better. With the last half of the program the 25 boys seemed to have thrown off all disturbing tensions, and their work from that time on was thoroughly agreeable. Immediately following the intermission Peter Grimm spoke about the work of the Spence-Chapin Adoption Service, and Mr. Cooper described the activities and organization of the choir, which has its headquarters in Palm Beach, Fla.

—A. H.

Graciela Rivera, Soprano Hunter College, April 15

The Mayor's Committee on Puerto Rican Affairs in New York City sponsored this recital by Graciela Rivera for the benefit of the New York Puerto Rican Scholarship Fund. The coloratura soprano's program listed works by Mozart, Bellini, Schubert, Mendelssohn, Verdi, Delibes, and others. Her accompanist was José Enrique Pedeira.

—N. P.

OTHER RECITALS

JEAN BRADLEY, soprano, and THOMAS BELBAS, tenor; Carnegie Recital Hall, April 1.
DAVID ZACHARIN, cellist; Carnegie Recital Hall, April 6.

Academy of Music Taken Over by New York

On April 8 the city of New York took title to the Brooklyn Academy of Music and leased it back to its former owner, the Brooklyn Institute of Arts and Sciences, for \$1 a year. This action assured the continued existence of the historic building as a cultural and civic center for the borough of Brooklyn. In recent years the institute has been unable to maintain and operate the building on the income received from it. The city expects to spend \$250,000 for repairs and contemplates an annual expenditure of \$77,000 for operating costs.

Eight Composers Receive Guggenheim Awards

Eight fellowships for musical composition were included in the 191 awards announced for 1952 by the John Simon Guggenheim Memorial Foundation. They were given to Bryan Dority, Lou Harrison, Lockrem Johnson, Robert Kurka, Charles Mills, Robert Palmer, Howard Swanson, and Ben Weber. Donald Grout, professor of music at Cornell University, was given a fellowship to study early sixteenth-century church music.

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Yugoslavia Labors To Fill Musical Gap Left by Soviet

By EUGENE ZHUKOV

SIR David Kelly, former English Ambassador to Moscow, stated after his return to England that Lenin's Russia as Bernard Shaw, H. G. Wells, and various leftists and Communist sympathizers dreamed of it, does not exist any more. In its place an extreme form of nationalism now reigns in Soviet Russia, absorbing social and public affairs and dominating not only all political fields but also the fields of science, art and music. It may not be an exaggeration to say that Russian music has moved backward at least a hundred years. Such a metamorphosis in the leading Communist country naturally did not remain an isolated phenomenon, but strongly influenced the development of the cultural life in all the countries of Eastern Europe dominated by the Communists.

Although Yugoslavian relations with Moscow have been severed since 1948, and although there is strong resistance against Soviet domination, Yugoslavia still feels the pressure of nationalism. Three years ago, when Yugoslavian music, like the entire cultural life of the country, was still under Soviet domination, works by new Soviet composers and a variety of older Russian compositions filled the concert programs. Western composers—even Beethoven and Brahms—were under suspicion. Those who listened to American music, reproduced on phonograph records in the American library at Belgrade, were regularly arrested and paid a penalty of from a week to five months in jail for their curiosity. Tempora mutantur et nos mutamur in illis.

Now the vacuum left by the disappearance of Soviet music from Yugoslavian broadcasts is filled with American transcriptions, particularly of popular and jazz music performed by such American conductors as André Kostelanetz, Alfredo Antonini, Paul Whiteman, and David Rose. Yugoslavian listeners are now becoming familiar also with the outstanding American symphony orchestras because music played by them is broadcast as regularly as if the orchestras were in Yugoslavia. The presentation of American music, however, is carried on without any guiding plan, and is merely used as a stopgap to fill the hole left by the disappearance of modern Soviet music from the Yugoslavian broadcast program.

THE most characteristic feature of musical politics in Yugoslavia at present is still a tendency toward chauvinistic nationalism—a nationalism that resembles the nationalism of the Moscow type. The explanation is given that the regenerated national feelings of the Yugoslav people require such an attitude, and that this nationalism is the result of resistance to Soviet aggression. In conformity with nationalist policy strict prescriptions have been made for the concerts of the state symphony orchestras at Belgrade, Zagreb, and Ljubljana. Only Yugoslav conductors and soloists are permitted; in addition, one composition by a contemporary Yugoslavian composer must be played in each program. Among the works scheduled for performance during the current season are the following novelties: By Serbian composers—Stanojlo Rajcic's Concert Overture,

Milan Ristic's Second Symphony, Kresemir Baranovic's Sinfonietta for Strings, and the late Milojko Milojevic's symphonic poem The Death of Yugovite's Mother. By Croatian composers—Stjepan Sulek's First and Second Symphonies and Violin Concerto, Bombardelli's First Symphony, Cipra's Symphony, Zlatko's Cantata. By Slovenian composers—Marijan Lipovsek's Symphonic Poem, Marijan Kozina's Towards the Sea, etc.

Present tendencies in Yugoslavian music are summarized in the work of two different schools of Yugoslavian composers—the so-called cosmopolitans and the adherents of nationalism. The cosmopolitans are not now persecuted in Yugoslavia as they are in the Soviet Union, and they form a majority. In Moscow the members of the cosmopolitan school are called "decadents without any ideas—blind adherents of thematic formal and expressional technique of the perishing Western culture." In actuality, the cosmopolitans are true universalists, believing that music is the language of all people and is capable of stating and propagating the most sublime and noble ideals. Consequently, most Yugoslavian composers and musicians do not follow the controlling idea of Soviet Russia, with its complete isolation, and are inclined to turn towards international co-operation and a direct approach to all the important sources of Western culture and art.

It is clear that the public attending the concerts shared this point of view. Yugoslavian listeners constitute a good and a grateful audience for international musical offerings. They fill to capacity the concert halls whenever a foreign artist gives a recital, but they are rather reserved when local artists perform.

CO-OPERATION with Western countries in the musical field has not yet, however, reached the pre-war level. Since 1945 no single foreign artist of world reputation has come to Yugoslavia—no doubt because they are deterred by the fact that the country is Communist and by financial

limitations. A variety of second-line English, French, and Italian artists have, however, appeared in Yugoslavia. No American artists have visited the country. Engagements announced for Artur Rodzinski and Mischa Elman, both of whom were touring Italy and Austria, did not materialize, for these artists finally declined to give six scheduled concerts in Yugoslavia although their financial terms were met. Their reasons were not made public. There can be no doubt that the lack of representation of American music and musicians is causing harm to American cultural prestige in Yugoslavia. It should also be emphasized that American officials in charge of cultural relations with Yugoslavia have given no assistance and no support to the promotion of cultural relations.

The adherents of the nationalist line in music are very close to the leaders of the present political regime and reflect its cultural tendencies. They desire to make folklore the dominating element of Yugoslavian art and music. There is nothing new in such an attempt. The use of Yugoslavian folklore in literature goes back as much as 150 years to when European romantic poets, especially Goethe, enthusiastically endorsed the Croatian poem Hasana-ginica and other Yugoslavian national poems.

Today, however, the question arises whether in contemporary political and cultural circumstances folklore—however rich a cultural inheritance it may be—can serve as a most effective exponent or creative force in the contemporary art of a nation. Much is done to promote and support the national folklore of Yugoslavia, since it is held that folklore is "a fresh wind in the present misty conditions of European culture." It is true that folklore could make a temporary impression on those who like contrasts and who are seeking symbolism, but there remains the question whether folk art—although in Yugoslavia it is a true and living art for large masses of people—can replace or compete with the broad meaning and the high and elevated concepts of more serious types of art. Folklore is primarily a primitive national art and in general has true artistic value only when it is arranged by a real master.

IN Yugoslavia the principle of art for art's sake is officially considered a bourgeois and backward one, and politics exert a strong pressure on music. But recent events demonstrate that composers, critics, and musicians, as well as some members of the public, are spearheading a strong resistance against the imposition of this view. Recently the Society of Com-

posers put up a vigorous struggle against the dictatorship and unlimited power of four musicians who had established their domination and seized leading positions in music through their political connections with leading circles of the Yugoslavian Communist party. This opposition group has not only revealed the dictatorship of the "quartet" in the field of music but has openly stated the need for a basic liberalization and democratization of the musical life of Yugoslavia. The larger part of public opinion is clearly on the side of the opposition and against the ruling "quartet."

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Montreal Guild Gives Production Of Russian Opera

MONTREAL.—During the season the Montreal Opera Guild presented two performances of Prokofiev's *The Love for Three Oranges* at the His Majesty's Theatre. The principal performers, some of them from the New York City Opera Company, included Gean Greenwell, David Lloyd, Louise Roy, Simone Lamarche, Luigi Velucci, and Jim Smith. The conductor was Emil Cooper, the stage director Dino Yannopoulos, and the choreographer Charles Weidman.

Eugene Istomin made an auspicious debut with the orchestra of Les Concerts Symphoniques in Plateau Hall in its April 8 and 9 concerts, conducted by George Schick. His playing of Beethoven's Fourth Piano Concerto was highly commendable. The orchestra was heard in the Overture to Verdi's *La Forza del Destino*, Roussel's *Sinfonietta* for Strings, and the Ravel-Moussorgsky Pictures at an Exhibition.

Artur Rodzinski appeared with the orchestra for the second time this season, conducting the Dec. 11 and 12 program. Sir Thomas Beecham was guest conductor for the concerts on Jan. 15 and 16, offering works by Mozart, Sibelius, Lord Berners, and Rossini.

The musical director of the orchestra, Désiré Defauw, made his first appearance of the season in the Jan. 29 and 30 concerts, with Jean Casadesus as soloist in Ravel's *G major Piano Concerto*. The orchestral portion of the program included Haydn's *London Symphony* and Strauss's *Also Sprach Zarathustra*.

On Feb. 12 and 13 Mr. Defauw conducted the Allegretto from Beethoven's *Seventh Symphony* in memory of the late King George VI. The program included the first Canadian performance of Khatchaturian's *Violin Concerto*, with Noel Brunet, Canadian violinist, as soloist.

Jascha Heifetz played for the first time with the orchestra on Feb. 26 and 27. With Mr. Defauw conducting, he offered Bach's *A minor Violin Concerto*. The orchestra was heard in Schumann's *Rhenish Symphony* and in the first performance of *Overture for Orchestra*, by Alexander Brodt, concertmaster and assistant conductor of the orchestra.

Victor de Sabata made his Montreal debut on March 11 and 12, conducting a varied program of music by Rossini, Beethoven, Respighi, Wagner, and Strauss. In the concerts on March 25 and 26, Rudolf Serkin was the soloist in Brahms's *First Piano Concerto*, and Mr. Defauw returned to conduct works by Purcell, Ravel, and Wagner.

La Société Pro Musica presented Zino Francescatti and Robert Casadesus in a sonata recital; the Guilet String Quartet, assisted by Gaby Casadesus, in a performance of Fauré's *Second Piano Quintet*; the New York Chamber Ensemble in a program that included Schubert's *F major Octet* and Beethoven's *E flat Major Septet*; and the Virtuosi di Roma.

Arthur Le Blanc, Canadian violinist, appeared here for the first time in many seasons, on March 27 in Plateau Hall. He displayed a tone of uncommon beauty and roundness, and his interpretations were stylistically appropriate and musicianly. He and his accompanist, John Newmark, succeeded admirably in bringing forth the beauties of Brahms's *D minor Sonata*. His conception of Bach's unaccompanied *G minor Sonata* was broad and his playing of the difficult fugal movement exciting. A Mozart sonata had the required lightness, and he showed complete mastery of Ravel's *Tzigane*,

which ended the program. The violinist's four encores included his own *Caprice d'Enfant*.

Mr. Le Blanc appeared under the auspices of the Musical Arts Series, Inc., which also presented Jan Peerce, Alexander Brailowsky, the First Piano Quartet, Solomon, Joseph Szigeti, and Giuseppe di Stefano. The violinist has given many other recitals in eastern Canada during the season, including fourteen for the Jeunesses Musicales du Canada.

The Ladies' Morning Musical Club presented the Hungarian Quartet, the Albeneri Trio, Gerard Souzay, Jacques Abram, and William Primrose.

Ballet Theatre appeared for the first time in many seasons, giving performances at the His Majesty's Theatre in February, under the management of Canadian Concerts and Artists. The Ballet Russe de Monte Carlo also appeared for twelve performances, starting March 27. Yehudi Menuhin was heard in recital on Feb. 11.

—GILLES POTVIN

Golschmann Leads Concerts in St. Louis

ST. LOUIS.—On their return from a midwestern tour, Vladimir Golschmann conducted the St. Louis Symphony in a sparkling pair of concerts on Feb. 16 and 17, aided by the appearance of Ljuba Welitch as soloist in an intensely dramatic performance of the finale from Strauss's *Salome*. Paul Creston's *Third Symphony* had its first local hearing in the program.

The Feb. 22 and 23 program offered a superb reading of Beethoven's *Pastoral Symphony* and a brilliant one of Prokofiev's *Third Piano Concerto*, with Alexander Uninsky as soloist. Albert Tipton was flute soloist in Howard Hanson's *Serenade for Flute, Harp, and String Orchestra*.

Victor de Sabata was guest conductor for the March 1 and 2 concerts. The orchestra's excellent spirit and fine training were evident in their response to Mr. De Sabata's direction.

In a varied program at Kiel Opera House on Feb. 12, Gold and Fildale, duo-pianists, again demonstrated their finely co-ordinated talents. Elena Nikolaidi, contralto, gave a wholly captivating recital in the same auditorium on March 4. The Hungarian Quartet was heard at Sheldon Memorial Hall on March 3.

The twelfth annual Bach Festival, conducted by William Heyne, consisted of a varied program at Sheldon Memorial Auditorium on March 7 and a performance of the *B minor Mass* at Kiel Opera House on March 8. The festival chorus and orchestra were assisted by Maude Nesler, soprano; Lydia Summers, contralto; Glenn Schnittke, tenor; Philip McGregor, bass; Martin H. Stellhorn, organist; and Katherine Benter, pianist.

Carl Weinrich gave an impressive organ recital at Graham Memorial Chapel on Feb. 13, and on March 5 Suzanne Bloch was heard here for the first time in her program of lute and virginal music.

The Mid-West Cosmopolitan Opera and Ballet Association presented *La Traviata*, on a bill with the Faust ballet, at the Lyn Theatre on Feb. 22. Nandor Domokos directed. The St. Olaf Lutheran Choir, Olaf C. Christiansen, director, offered a fine concert at Kiel Opera House on Feb. 15. Gluck's *Orpheus and Eurydice* was staged by the Central Opera Association at the Wednesday Club Auditorium on Feb. 29, with Walter H. Kappesser directing a cast of talented young singers. Gay English and Jay Willoughby were the singers in a highly amusing, well-sung performance of Menotti's *The Telephone*, given as part of a program by the opera workshop of Washington University on Feb. 17, under the direction of Harold Blumenfeld.

—HERBERT W. COST

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MUSICAL AMERICA

Kubelik Conducts Program Of Works by Tchernepnin

It was Alexander Tchernepnin night at Orchestra Hall on March 20, when Rafael Kubelik and the Chicago Symphony offered both his Concerto for Piano No. 2, in A minor, with the composer as soloist, and the premiere of his Symphony No. 2, in E flat major.

Mr. Kubelik may have thought to do honor to the well-known composer, now living in Chicago, but it requires music of greater stature than this to carry successfully such a double billing. The new symphony is a calculated and eclectic work having its roots in ballet. If the work were presented in the theatre as a background to dancing its obviously derivative harmonic idiom and paucity of real musical thought might be forgotten.

Directly following the symphony, the concerto seemed a more honest piece of music. Its appeal is frankly virtuosic, and the composer played it accordingly.

The program for March 27 and 28 was a family affair, for Gaby, Jean, and Robert Casadesu appeared as soloists in Bach's D minor Concerto for Three Pianos. After intermission, Mr. and Mrs. Casadesu returned to the stage for Mozart's E flat major Concerto for Two Pianos. There was a gemütlich and cheerful atmosphere about the whole proceedings.

Earlier this season Mr. Kubelik had conducted the Chicago Symphony at the University of Illinois in conjunction with the school's Festival of Contemporary Arts. The program performed on the campus was brought to Orchestra Hall for the April 3 and 4 concerts, with the same soloists and student chorus.

Burrill Phillips' Tom Paine Overture, the opening work, proved to be a long-winded exposition of essentially bright material. Vittorio Rieti's one-act opera Don Perlimpin was of major interest. Musically it follows the tradition of Italian opera in its lyricism and harmonic accessibility, yet it avoids the obvious. It is a strong, yet gracefully ingratiating opera, with an understandable and mov-

ing libretto. Bruce Foote and Miriam Stewart were capable interpreters of the principal roles. The program concluded with a makeshift performance of William Walton's Belshazzar's Feast.

The concerts for April 10 and 11 offered an indigestible mixture of individually fine performances. The evening opened with three Bach arias touchingly sung by Uta Graf. This unorthodox opening group was followed immediately by Mozart's Piano Concerto in G major, K. 453, with William Kapell as soloist. Again the performance was a brilliant one upon the part of soloist, orchestra, and conductor. After intermission, Mr. Kubelik and the orchestra played Tchaikovsky's Sixth Symphony in a manner calculated to bring bravos from the audience.

Richard Wozny, pianist, gave an adventurous program at Kimball Hall on March 16. He sought out unusual material and played it in a workmanlike manner. Technically he stood on a par with a number of younger pianists of greater reputation. His concept of the music showed fine intelligence, but unfortunately lacked the necessary emotional spark.

The Carthage College Choir, although well trained in producing clear, beautiful tones, must be censured for the program it brought to Orchestra Hall on March 17. Single works by Lassus and Milhaud stood out as islands in a sea of mediocre music.

Arthur Gold and Robert Fisdale, duo-pianists, appeared at Orchestra Hall on March 18. Their ensemble and technique were effortless and at times brilliant, but a glossy, precious quality pervaded all they played. Their reluctance to achieve a good, lusty forte reduced man-sized works to miniatures.

The local musicians' union granted a special permit to the Fine Arts Quartet to play the last concert of its season, in Thorne Hall on March 19. This was needed since the members of the group are Class A radio musicians who, under a new union ruling, are

prohibited from taking part in performances outside those for which they are under contract to broadcasting companies. While all serious musicians and audiences hope that some modifications will be made in the ruling, which threatens the continuance of chamber groups in this city, there has been one beneficial reaction to it: performers and audiences, alike, have suddenly realized the importance of chamber music.

The Fine Arts Quartet has had many evenings of better intonation, but it has never offered a better program or played with more penetrating musicianship than on this occasion. The opening Mozart Quartet in E flat major, K. 428, bore the brunt of faulty pitch, but the following work, Wallingford Riegger's Quartet No. 1, vigorous, beautiful music of our times, was given a blended, well-integrated performance.

When he appeared earlier in the season as soloist with the symphony Nathan Milstein's performance of the Beethoven Violin Concerto was exquisite in its purity of tone but somewhat reduced in volume. In his return to Orchestra Hall on March 23 for a recital he provided ample proof of his artistry. Bach's Partita in E major for Solo Violin, for example, filled the hall with its sound.

That same evening at Fullerton Hall Richard Cumming, pianist, opened his program by playing a group of works on the clavichord. It took only a short time to become accustomed to its small, intimate sound, and a normal amount of applause at the end seemed thunderous in contrast. More unnerving was the shock when Mr. Cumming proceeded to play the piano. The transition from one musical sound to another was too abrupt, especially since Mr. Cumming chose the bloated Sonata (1935) of Ernest Bloch to begin his piano group with. The pianist's touch was percussive and brilliant, and he seemed more interested in musical effects for their own sake than in musical content.

Illinois Wesleyan University brought its choir to Kimball Hall on March 28 for its annual concert, under the direction of Lloyd Pfausch. The conductor and his group achieved excellent results in matters of balance, ensemble, and phrasing. The program was selected with impeccable taste and imagination. Of particular interest were five short poems from Blake's Songs of Innocence, set with guileless charm by Earl George, on commission from the choir.

The National Negro Opera Company Foundation and its Chicago Opera Guild presented a performance of Faust at the Civic Opera House on March 29. An inept English translation and the unwise use of a public-address system were serious impediments and distractions. It was impossible to listen seriously to the awkward absurdities the singers were required to utter, and booming, undependable speakers twisted the notes into inhuman sounds. In the few moments when the microphones did not function the voice of Robert McFerrin, as Valentin, made an outstanding impression for its beautiful tone, judiciously used.

The Roosevelt College String Quartet showed further musical growth in its Fullerton Hall concert on April 2. There was singleness of purpose, control, and thought in the group's work. When joined by Eugene Istomin for Dvorak's A major Piano Quintet the members showed excellent flexibility and subtlety of nuance. Mr. Istomin, in turn, was a responsive and adept chamber player.

Other appearances were made by the Robert Shaw Chorale on March 16, the Ripon College Choir on March 28, Artur Rubinstein on March 30, Elena Nikolaidi on April 5, Vronsky and Babin on April 6, Kirsten Flagstad on April 13, and the Marshall Field Chorus on April 15. Gregory Williams gave a piano recital at Fullerton Hall on March 30.

—LOUIS O. PALMER

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DUO-PIANISTS AT MELLETT HOUSE

After their appearance for the Community Concert Association of Watertown, S. D., Arthur Whittemore and Jack Lowe visit the historic home of the first governor of the state. Seated: Mr. Lowe; Mrs. K. B. Way, association president; Helen Whittemore, Mr. Whittemore's mother and a resident of nearby Vermillion; and Mr. Whittemore. Standing: Mrs. Earle McBath, Mrs. A. F. Reese, Merle Moore, Mabel Hanson, and J. E. Messer

ORCHESTRAS

(Continued from page 16)

ment Armory on 67th Street—none of the downtown auditoriums was apparently considered large enough to accommodate the forces used. In 1941 James Giddings conducted the other performance at the Barnard College gymnasium, with the Columbia University Glee Club and Barnard College Chorus participating.

Charles Munch, who had conducted the hundredth anniversary performance of the work at the Hotel des Invalides in Paris in 1937, included it in Boston Symphony programs in Boston a year ago, and he will conduct it at the Berkshire Festival this coming summer.

The infrequency of presentation has stemmed from the magnitude of Berlioz' demands as to personnel—demands that must be met in order to make the work effective. The instrumental forces Leon Barzin had assembled for this occasion almost met the basic requirements listed in the score. On the stage was an augmented orchestra, including sixteen timpani. Four extra brass ensembles were stationed in boxes at the sides and back of the auditorium and at the back of the stage, with auxiliary conductors transmitting Mr. Barzin's beat to the groups in the boxes.

The orchestra played with enough competence to show how the music sounds. The many original instrumental touches were clearly projected by the young players under Mr. Barzin's knowledgeable guidance. When the four brass choirs played concurrently in the Tuba mirum the sound that welled around and engulfed the listener was truly spectacular and awe-inspiring.

The Dessoff Choirs, unfortunately, were woefully lacking in numbers. The score calls for at least 210 singers, and there were only about 150 present. Their tonal weakness—at variance even with their inadequate numbers—came close to destroying the value of performance. It was ironical to remember that Berlioz wrote in the score that "one may, if the situation permits, double or triple the whole choral body and augment the instrumental forces in the same proportion."

The chorus, prepared by Mr. Barzin during Paul Boepple's absence in Europe, sang with a pretty, thin tone that was serviceable some of the time, notably in the six-part unaccompanied Quarens me; in the Offertorium, in which it had little to do but repeat the same simple musical figure; and in the lovely Sanctus. But it was often drowned out by the orchestra, and at other times the body of tone was so faint that the parts could not be distinguished, and in one instance the men strayed grievously from pitch. The lone soloist, Lawrence Avery, sang the high tenor part in the Sanctus with admirable sweetness of tone and phrasing.

All things considered, the performance at least served as a reminder that Berlioz' Requiem is a remarkable work and one that makes worth while enduring its difficulties of presentation. But let no one suggest that electronic devices be used in any way to make performances more practicable.

Berlioz' score was acclaimed for its originality when it was first heard in 1837, and even today many of its ideas seem strikingly imaginative. Like many other path-breaking compositions it seems sometimes merely experimental, and some of Berlioz' setting of the text seems merely contrary, with odd effects deliberately imposed on the words. The bold character of the music is briefly flawed here and there with an uncomfortably sentimental melodic phrase, and development in the conventional manner is non-existent or labored. But when all these reservations have been made, the Requiem

still remains an imposing tonal structure, awesome in its power, brilliant in its color, and moving in its beauty. —R. E.

Ormandy Conducts Honegger's King David

Philadelphia Orchestra, Eugene Ormandy, conductor. Temple University Choirs, Elaine Browne, director. Carnegie Hall, April 15:

Short Symphony.....Howard Swanson
King David.....Arthur Honegger

It is always a happy experience to hear a once-sensational work some twenty years later, when its shock value has worn off, and to find it of sterling worth. Mr. Ormandy's performance of Honegger's King David served to remind us of its masterly compression, splendid workmanship, and dramatic power. There are a classic economy and functional clarity in this music, which is by no means remarkable in its melodic materials or particularly original in its harmonic palette. The psalm All praise him, and the song Now My Voice in Song Upsoaring, for chorus in unison, have a Handelian ring. The Song of the Handmaid has the concentrated poetic power that we find in some of the short interludes in the Bach cantatas. "Multum in parvo" could be written at the head of this score.

The Temple University Choirs sang with amazing accuracy, range of dynamics, clarity of diction, and emotional expression. The youthful quality of the voices, sometimes a little thin and raw, made no difference, so superbly did the singers control them. Of the soloists, Helen Colbert, soprano, who sang the Voice of the Angel, was outstanding. Her pure if somewhat metallic tones soared freely in the top phrases. Theodora Brandon, soprano; Beverly Anne Wolff, contralto; and David Poleri, tenor, also delivered their solos and duets with dramatic expression. Mr. Poleri made the music of David effective, but he pushed his voice out of focus on most of the tones above E—a habit that so talented a singer should eschew.

Walter Abel was a dignified, perhaps a little too dignified, narrator. Some of the splendor of the Biblical text was lost in his recitation. Mr. Ormandy's interpretation did not bring out all of the barbaric power of the score, but it was intelligent and technically polished. The orchestra played beautifully, although it was outshone by Miss Browne's extraordinary choirs.

Mr. Ormandy and the orchestra played the Swanson symphony with the utmost finish and devotion. I still find myself unable, with the best will in the world, to discern much significance either in its materials or formal design. The composer was heartily applauded when he took a bow. —R. S.

Dallas Hears Mendelssohn Premiere

DALLAS.—The Dallas Symphony paused midway in its post-season tour to present in McFarlin Memorial Auditorium on March 19 a special concert in which Mendelssohn's Concerto for Two Pianos and Orchestra, in A flat Major, was given its first United States performance. The soloists were Orazio Frugoni, who discovered the work in Berlin, and Walter Hendl, regular conductor of the orchestra. Daniel Sternberg, dean of the Baylor University school of music, was guest conductor for the program.

The concerto, in three movements, is a youthful work dating from 1824. It is pleasant to hear but does not seem destined to add much to the repertoire of two-piano literature. Considerable technical demands are made on the soloists.

The program also included the

Dallas premiere of Bruckner's Fourth Symphony. Mr. Sternberg chose to edit twelve minutes out of the score. His reading showed great perception, and the performance provided a rewarding musical experience. —GEORGE CLARK LESLIE

Schuman Appears As Guest Conductor in Erie

ERIE, PENNA.—William Schuman made his first public appearance as conductor of a symphony orchestra when he conducted the Erie Philharmonic in his Undertow on Feb. 5. The composer had previously conducted choral works in public and symphonic works on recordings. Mr. Schuman conducted the orchestra in the same work in a program on Feb. 14 at Allegheny College, Meadville, Penna. On both occasions Fritz Mahler, regular conductor of the orchestra, led the rest of the program.

LaCrosse Symphony Heard in Seasonal Finale

LACROSSE, WIS.—The March 26 and 27 program of the LaCrosse Symphony, conducted by Leigh Elder, brought the orchestra's season to a close with the most successful pair of subscription concerts in its history. Works by Handel, Lacombe, and Rachmaninoff were presented, and Artur Rubinstein was heard as soloist in Rachmaninoff's Second Piano Concerto.

—NORRIS PYN

Michigan College Offers Two Series

EAST LANSING, MICH.—Myra Hess's technique and interpretations in a program of piano sonatas made her recital memorable among those in the Michigan State College Concert-Lecture Series this season. The Singing Boys of Norway proved to be an exceptional ensemble, and the Philadelphia Orchestra, conducted by Eugene Ormandy, made its usual contribution to music here.

In the separate Music Department Series, adapted especially to the needs of the music faculty and students, the concert by the Virtuosi di Roma won particular acclaim. Gerard Souzay made his second appearance in two years, and the Albeneri Trio made its debut.

—ETHELYN SEXTON

Finland To Sponsor Second Sibelius Festival

HELSINKI.—A festival of eight concerts devoted to the works of Jan Sibelius will be held here from June 7 to 14. The participating ensembles will be the Helsinki Municipal Orchestra and the Finnish Radio Orchestra. Kirsten Flagstad and Ricardo Odnoposoff are among the artists expected to appear in the concerts. The composer was honored by a similar festival last summer.

Obituaries

FREDERIC AUSTIN

LONDON.—Frederic Austin, 80, English composer and baritone, died here on April 10. A native of London, he appeared extensively in music festivals and opera performances, including those given by the Beecham companies, and he was in his day considered an intelligent interpreter of modern music. His setting of The Beggar's Opera proved highly popular when John Gay's work was revived in 1920, and it ran for two and a half years. He conducted the opera's revival at the Glyndebourne Festival in 1940. It is still given here and in other countries today. His compositions include a symphony and other works for orchestra; Pervigilium Veneris, for chorus and orchestra; Polly, a sequel to The Beggar's Opera; and incidental music for Capek's The Insect Play. In 1924 he was appointed artistic director of the British National Opera Company. He was a former president of the British Incorporated Society of Musicians, and he was closely connected with the Royal Philharmonic Society for many years.

GAIL E. MARTIN

SALT LAKE CITY.—Gail E. Martin, 62, music critic and Salt Lake City correspondent for MUSICAL AMERICA, died at his home here on April 2. He was for many years an officer of the Utah Institute of Fine Arts, a charter member and past president of the Salt Lake Civic Music Association, and he helped organize and direct the business activities of the Utah State Symphony Orchestra Association. He had been a member of the news staff of the Salt Lake Tribune, and music and art critic of the Deseret News. Chicago born, he taught school in Nevada before coming to Salt Lake City. He is survived by his wife and two brothers.

H. AUGUSTINE SMITH

NEWTON, MASS.—H. Augustine Smith, 77, professor of church music at Boston University since 1917, died here on March 17. Born in Naperville, Ill., near Chicago, he earned degrees from North Central College, Amer-

ican Conservatory of Music, and Oberlin College. He taught at Chicago Theological Seminary and the University of Chicago before going to Boston University where he founded the Choral Arts Society. He was editor of eight hymnals, and he conducted widely in festivals of massed choirs both in this country and Europe. He is survived by a daughter, a son, and three grandchildren.

LEONARD WALKER

LOS ANGELES.—Leonard Walker, 71, conductor, died at his home here on March 8. He was born in London, where he graduated from Trinity College of Music. He appeared as conductor of the London Symphony, Liverpool Philharmonic, and BBC Symphony. In the United States he has served as guest conductor of the Los Angeles Philharmonic, Long Beach Symphony, and Los Angeles Metropolitan Symphony. He was head of the conducting and theory departments of the California Academy of Music.

MRS. ETTORE MAZZOLENI

TORONTO.—Winifred Ross Mazzoleni, wife of Ettore Mazzoleni, principal of the Toronto Royal Conservatory, and sister of Sir Ernest MacMillan, conductor of the Toronto Symphony, died here on April 7. For some years she and Kathleen Irwin toured Canada and the United States as a two-piano team.

PETER A. CAVALLO, SR.

CHICAGO.—Peter A. Cavallo, Sr., 76, Chicago bandmaster, died here on April 14. Born near Naples, he came to St. Louis as a boy. Later he moved to Chicago, where he conducted for vaudeville and musical shows and for motion pictures. He was musical director of the Shubert Theatre here when he died. He organized and toured widely with Cavallo's Symphonic Band.

OTTO SCHREINER

Otto Schreiner, 83, for thirty years a violinist of the Metropolitan Opera Orchestra, died in New York on April 14.

Editing Mozart's Harp and Flute Concerto

By CARLOS SALZEDO

EVERY harpist knows that the harp part of Mozart's Concerto for Flute and Harp is practically unplayable in its original edition. Mozart, who evidently thought in terms of the harpsichord, wrote it without taking into consideration the fact that a harpist uses only four fingers. The concerto is made up of five-finger passages, typical of keyboard writing, and Mozart's lack of knowledge of the harp is also evident in various chromatic passages.

In Mozart's time the machinery of the harp did not permit playing in every key; the double-pedal harp action, which today permits shifts to any key, was first constructed twenty years after Mozart's death, by the French piano maker, Sébastien Érard, in 1811. In general, the single-pedal harp was tuned in E flat or C natural, although it could be tuned in other keys in order to facilitate the playing of certain works. Apparently, Mozart was not very well versed on that subject.

For instance, in the Andantino, sixteen measures after letter C, one wonders why Mozart wrote that F (second count, right hand part)? D sharp is more in keeping with the measures that precede and follow that measure. This is one of the anomalies that have been corrected in my new edition (in which every correction has been made in the purest Mozartian style). Another passage demonstrating Mozart's lack of knowledge of the harp is to be found in the Rondo, 26 measures after letter B. Here both D sharp and C sharp are impossible, even on our perfected harps today. In making a playable edition I had to choose between D sharp and C sharp; I selected C sharp, which is indispensable. A similar instance is to be found eight measures before letter G. Here I selected F sharp and let G remain natural. The problem could have been solved by using the inadvisable device of moving two pedals together with the same foot and then releasing one of the two pedals while keeping the foot on the other pedal. But this would have been an acrobatic stunt and most unsafe.

I HAVE played this concerto often but had never been satisfied with any of the various ways in which I had transcribed certain passages. When the publisher Andraud asked me to make a new edition, I decided to revise fundamentally all the passages that always caused me—and other harpists—anxiety in performances. The difficulties started right at the outset, in the first Allegro, six and eight measures after letter B, and eight measures before letter C. The clumsy writing in the twelfth and thirteenth measure after letter C was also very disturbing. So were the ninth and tenth measures after letter D; at first glance, my left hand fingering in these two measures may seem very stretchy, but experience has proven that it can be played by the smallest hands.

My reason for dividing the hands eight, nine, ten, and eleven measures later was that the beginning of the next measure, a six-note phrase, cannot be played smoothly with one hand. Two measures later, I found it ad-

visable to do away with the five-note passages that make necessary the sliding of the fourth finger—an undependable procedure; here I repeated Mozart's first thought. In this measure and the preceding one my fingering (at the beginning of these two measures) 1-2-2-2, might seem to be upside down; on second thought, however, one will understand its logic. Five measures before letter E, I was compelled to octave the ninth note, E, in order to play the passage smoothly. The same passage in another key, thirteen measures before the cadenza, was simpler. Two measures before letter E, the repeated notes, twice, have to be abolished. There were several ways of avoiding them, but the one I finally selected seemed to be the most advisable. Six measures after the letter F the broken octaves are very clumsy, so I substituted a trilling figure. The beginning of the fourteenth and eighteenth measures after letter G are most annoying; in these two measures, Mozart, following the keyboard practice of his time, had the unkind thought of writing each measure slightly differently from the others. Such differences are mere amusement on a keyboard instrument; on the harp, they call for hours of tedious work. Just before the cadenza I changed the notes of the arpeggios (keeping the same harmony, of course) because Mozart's writing does not come through.

IN the Andantino, the main revisions necessary were in the trills. As everyone knows, the trills are the flute's triumph, and in the trilled dialogue between the flute and the harp (after letter C and at the end of the Andantino) the average harpist sounds like an asthmatic pump-organ. My solution was to use a two-hand trill instead of a one-hand trill. With a two-hand trill a harpist can out-trill any flutist. Of course, exceptional harpists have excellent one-hand trills, but my aim was to help the average player. The grouping of the two-hand trills was difficult to solve rhythmically and to put intelligibly in black and white. Besides, the solution created a new problem: When the trills are played with both hands, the original left-hand part has to be omitted. This I solved by having the omitted part played by the pianist (or by the concertmaster when the concerto is performed with orchestra).

Seven measures before the Cadenza, all the harpsichord-like trills also had to be rewritten. The sextuplets in the next two measures had to be eliminated on account of the two-hand trills; but these sextuplets are not vitally necessary, and a good trill is more important. A most uncomfortable passage appears twelve measures after letter C. Here I took the liberty of modifying the passage, but in the Mozartian idiom. Six measures later, my way of indicating a fingering has puzzled several harpists; the figure two at the beginning of the placing sign simply means to place the second finger ahead of the thumb.

The Rondo called for more fundamental editing than the other two movements, for in it practically everything is unidiomatic for the harp. In the original version most of the playing is done by the right hand, which poses insurmountable difficulties and causes muscular tenseness. I di-

vided most of the right-hand part between the two hands (easier said than done). Occasionally, too, I inverted notes, to prevent possible tenseness.

There was also the question of the three cadenzas. Many musicians pedantically object to Reinecke's cadenzas on the ground that they are not on a par with Mozart's music. I have always found Reinecke's cadenzas infinitely more in keeping with Mozart and very much better than



Carlos Salzedo's hands in action

most of the cadenzas that have been written for the Beethoven and Mozart piano concertos. Reinecke's cadenzas needed editing to make them sound better—particularly the 25th through 32nd measures in the first cadenza. I made scarcely any other alterations in the first cadenza, but, at the end of the second cadenza I replaced those awful tremolos by melodic sextuplets; and at times, for sonorous reasons, I octaved certain measures. The only change I made in the third cadenza was to amputate the clumsy-sounding beginning, and start at the flute trill. Most cadenzas are too long anyway.

A few words about the flute part. Among the flutists with whom I, or my pupils, have played the concerto, few knew where to breathe without mutilating the musical phrases. The flute part is very easy to play, but flutists apparently do not bother to study the architecture of the concerto; as a result, they breathe without consistency. When I was asked to make the new edition, I decided to revise the flute part also, indicating necessary breathing, optional breathing, half-breathing, double breathing, legato, various types of staccatos, and shading. Calculated shadings are advisable so that the flute will not always predominate; this is particularly necessary at the beginning of the cadenza in the Andantino, where the flute is subordinate to the harp.

The grace notes, for both flute and harp, required special consideration. In the seventeenth and the eighteenth centuries the playing of musical ornaments was left largely to the taste of the performer. But to dwell on that subject would go beyond the scope of this article. To make the recommended manner of playing them clear, I decided that the grace notes should

be written as full-sized notes. As a matter of historical information, however, these passages are printed in such a way that the instrumentalist can see the difference between Mozart's notation and mine, especially in the Rondo.

In the harp part of the new edition the flute part is printed in small notes; this gives the harpist an opportunity to see what the flutist plays. When the harp counts measures, the piano (or orchestra) accompaniment is given in small notes in the harp part, so that when necessary in rehearsals the harpist may play it and be of assistance to the flutist. The three cadenzas appear in the appropriate places, as part of the concerto, in both the flute and the harp parts. This eliminates the necessity of using an extra page, as in the old edition. In the score (or piano part) the two solo parts are printed as they appear in the old Breitkopf edition. I purposely left them unedited so that those who are interested may compare Mozart's writing with my editing.

Bruckner Societies Active Here and Abroad

The Bruckner Society of America has awarded a Mahler Medal to Rafael Kubelik, musical director of the Chicago Symphony, for his efforts on behalf of Mahler's and Bruckner's music. During the current season the Chicago Symphony has played Mahler's First and Fourth symphonies and Bruckner's Third and Eighth symphonies.

The International Bruckner Society will hold its 1952 Bruckner Festival at Linz, Austria, from June 5 to 10. The list of events will include two concerts by the Vienna Symphony, under the direction of Volkmar Andreae, and performances of the composer's Requiem and Mass in F minor.

Organ Institute To Publish Quarterly

ANDOVER, MASS.—A new publication called *The Organ Institute Quarterly*, devoted to subjects of interest to organists and church musicians, made its first appearance with the January, 1952, issue. It is published by the Organ Institute, located here, which recently applied for a charter as a non-profit corporation. On the editorial board are E. Power Biggs, Archibald T. Davison, Clarence Dickinson, Rudolph Elie, Arthur Howes, Ralph Kirkpatrick, Edwin McArthur, Wilfred Pelletier, Arthur Poister, Carl Weinrich, and Ernest White.

Florida Orchestra Completes Third Season

SARASOTA, FLA.—Alexander Bloch led the Florida West Coast Symphony in the final concert of its third season on April 1. Alice Lancaster, soprano, and Charles Lancaster, bass-baritone, were soloists in excerpts from operas by Verdi and Massenet, and the orchestra played Beethoven's Fifth Symphony and works by Ravel and Borodin. The symphony gave three pairs of concerts this season, one series in the Manatee County High School Auditorium, the other in the Sarasota Municipal Auditorium.

NEW MUSIC REVIEWS

Russian Song Series Edited by Slonimsky

With the publication of Volumes II and III of Fifty Russian Art Songs from Glinka to Shostakovich, in three volumes, with introductions and translations by Nicolas Slonimsky, Leeds Music Corporation has completed a series that will be useful both to concert singers and students. The three volumes offer a very interesting cross-section of Russian song and an excellent historical perspective on Russian music in general. Mr. Slonimsky has included the Russian texts and his own singable and sensible translations of them.

Volume II is made up of four songs by Tchaikovsky, two by Rachmaninoff, and one each by Arensky, Glazounoff, Glière, Gretchaninoff, Rubinstein, Stravinsky, Tcherenpina, and Vassilenko. Especially interesting are the more modern works in Volume III, three songs by Miaskovsky, three by Prokofiev, five by Shostakovich, and one each by Kabalevsky, Khachaturian, Koval, Krein, Nekarova, Mossoloff, Rakoff, Shaporin, Shebalin, Shishoff, and Starokadomsky. Most of these works are not musically distinguished, but they are important to a student of Russian music, and effective in a conventional way. Shostakovich's settings of Robert Burns's *Oh, Wert Thou in the Cauld Blast*, *Coming Thru the Rye*, and *MacPherson's Farewell* are hysterically funny to one who is used to the traditional tunes. He is even stranger in his settings than were Haydn and Beethoven in their Scotch song harmonizations.

Sacred and Secular Songs by Americans

To its series of songs for the Christian Science Service Galaxy Music Corporation has added Katherine K. Davis' setting of Psalm 84: 1-3, *How Lovely Are Thy Dwellings*, for high voice and organ or piano. It has a becoming simplicity. Clarence Olmstead's *Let Springtime Ring With Joy!* for medium voice, is an Easter song with a ringing climax. Mother's Day receives a tribute in Richard Kountz's song of that title, with the refrain, "Thy blessing, Lord, on mothers of children everywhere," for high and low voice.

Secular songs recently issued by Galaxy include a nocturne by Estelle Lieblich, for high voice, *Hast Thou, O Night?* a setting of Eugene Field's

poem. William France has provided a transparent setting for George Wither's charming poem, *I Loved a Lass*, for low voice. In a reflective mood is Marshall Bartholomew's *When We Are Parted*, for medium voice.

Organ Compositions By Blackburn and Kountz

Two choral-preludes for organ by John Blackburn have recently been issued. The first is on *Divinum Mysterium, Corde Natus*. The second is on a tune by Melchior Vulpius. Both are brief and easy to perform. Richard Kountz's *By the Pool of Kashmir* is a mood piece, also brief in compass and modest in its technical demands. These works are published by Galaxy Music Corporation.

Robertson Composes Festival Choral Work

Leroy Robertson has written a motet for chorus of mixed voices with brass choir and piano, *All Creatures of Our God and King*, which Galaxy Music Corporation has added to its series of festival choruses, especially suitable for performance at festivals. The motet calls for double chorus (SSAATTBB) with two trumpets, two horns, trombone, and tuba, with piano. The composer has indicated that it may be performed without the brasses. Other recent Galaxy issues include George Mead's *A Time for Singing*, for male chorus (TTBB) with piano; Orvis Ross's *The Lamb*, a setting of Blake's poem for women's chorus (SSA) with piano; and Richard Kountz's *Snowflakes*, for women's chorus (SSA) with piano.

Piano Compositions By Béla Bartók

A wealth of fascinating piano music is contained in the sheaf of compositions by Béla Bartók recently issued by Boosey & Hawkes, covering the period of his early creative maturity in the 1900s. The *Second Fantasia, No. 3 of Four Piano Pieces*, composed in 1903 and revised in later years, has a largely historical interest. It reveals the influence of the French impressionists upon Bartók, yet it also has overtones of the Lisztian school of virtuosity in its clangorous climaxes and swift octaves. The *Study for the Left Hand, No. 1* from *Four Piano Pieces*, is technically useful but harmonically it is curiously bare and uninteresting, considering the mastery that Bartók had already achieved at this period.

Three Popular Hungarian Songs, an evocation of a sixty-year-old man playing his flute by the lake in the village of Gyergyóteker, like all of Bartók's folk settings, is superbly functional and authentic in feeling. The *Fourteen Bagatelles, Op. 6*, will be remembered by many pianists as one of their first experiences of Bartók. Several of them, notably the haunting *Valse, No. 14*, *Ma mie qui danse* . . . were included in collections of modern piano music several years ago. They offer a stimulating challenge to student pianists, as well as excellent recital material.

The *Three Burlesques, Op. 8c*, composed in 1909, have the lean texture, the harmonic bite, and the steely strength of the later Bartók. The second, called *A Bit Tipsy*, is a masterpiece of humor and musical grotesquerie. The *Seven Sketches, Op. 9*, of 1910, are pure poetry. The first of them, *Portrait of a Girl*, is one of the most exquisite works Bartók (or anyone else) ever wrote. Even Debussy's *La Fille aux Cheveux de Lin* fades by comparison.

The *Ten Easy Piano Pieces* are (or should be) familiar to most intelligent

and modern-minded piano teachers, and the eighteen elementary pieces called *The First Term at the Piano* offer ideal material for beginners.

The piano version of the *Two Images*, for orchestra, called *In Full Bloom* and *Country Dance* will be of help to students of the score and may inspire properly equipped virtuosos to concert performances. The second is a magnificent rhythmic study, but mercilessly difficult in the keyboard version.

—R. S.

Suite of Miniatures For Young Quartets

Mario Vitetta's *A Toy for String Quartet*, in the first position, is a suite of five miniatures especially composed for students in the early grades. The titles are: *Lullaby*, *Waltz*, *Sad, Seesaw*, and *Parade*. Each of these pleasant little sketches is only a page or two long but each offers interpretative possibilities to the young players. The work is issued by the Joseph Patelson Music House.

—R. S.

Violin and Viola Pieces By Ward and Britten

Benjamin Britten's *Lachrymae*, published by Boosey and Hawkes, is described as "reflections on a Song of Dowland for viola and piano." The reflections, as it turns out, are variations of the anything-goes variety; there are, for example, a hymnic interlude, a march, and a bizarre waltz. The piece represents Britten's lively imagination at its most characteristic and entertaining. The viola writing, which has been edited by William Primrose, to whom the work is dedicated, is busy, virtuosic, and plentiful. Unfortunately, the piano has little more to do than set it off. The piece is an entertaining one. Someday there may appear a piece by Britten in which the harmonic development will sound as responsible and correct as it is imaginative.

Robert Ward's *First Sonata for Violin and Piano* (Southern Music Publishing) has a very pretty, rather Coplandesque opening page. This material returns now and then, and it is nearly always nice to hear it. The rest of the piece—and there is quite a good deal of it—is mechanically over-extended, rather old-fashioned, and specious in harmonic style.

—W. F.

Sinfonia Concertante By Mozart Re-issued

Mozart's *Sinfonia Concertante, K. 364*, has been published in an American issue of the original Edition Breitkopf, by Associated Music Publishers, in the version for piano, violin, and viola, edited by Tillmetz.

Secular Choral Music Listed

ARNE, THOMAS A. (arr. by Desmond Ratcliffe): *Blow, Blow, Thou Winter Wind* (SATB, a cappella). (Novello; H. W. Gray).
BACON, ERNST: *The Houn' Dawg* (TBB, piano). (Mercury).
COLE, WILLIAM: *Matin Song* (SATB, a cappella). (Novello; H. W. Gray).
DIETERICH, MILTON: *The Bullwhacker's Song* (TTBB, tenor solo, piano). (Birchard).
EGOROV, ALEXANDER: *Spring Round* (SSAATTBB, a cappella). (South-ern).
ELWELL, HERBERT: *Watch America* (SATB, a cappella). (Birchard).
ESTE, MICHAEL (arr. by Marshall Bartholomew): *How Merrily We Live* (TBB, a cappella). (Mercury).
GAL, HANS: *True Love* (SSAA, a cappella). (Novello; H. W. Gray).
GRIEG, EDVARD (arr. by Charles F. Bryan): *Welcome Dawning* (TTBB, a cappella). (J. Fischer).
HANDEL, G. F.: *Haste Thee, Nymph!* (arr. by F. Austin Walter) (TTBB, a cappella). (J. Fischer).
Where'er You Walk (arr. by Desmond Ratcliffe) (SATB, piano). (Novello; H. W. Gray).

HARRIS, WILLIAM H.: *There Sits a Bird on Yonder Tree* (SATB, piano). (Novello; H. W. Gray).
HAUFRECHT, HERBERT: *Country Gardens* (TTBB, piano). (Leeds).
HOWES, MAUDE M.: *Dreams In Summer* (SSA, soprano solo, piano). (Birchard).
LABACH, PARKER, arranger: *Sometimes I Feel Like a Motherless Child* (TTBB, tenor solo, a cappella). (Mercury).
MOERAN, E. J.: *Candlemas Eve* (TTBB, a cappella). (Novello; H. W. Gray).
NILES, JOHN JACOB (arr. by Willis Laurence James): *Oh Waly, Waly* (SSA, soprano solo ad lib., a cappella). (Carl Fischer).
PARRISH, CARL: *Spring* (SSAATTBB, a cappella). (Mercury).
PASSERAU: *He's a Pretty Cuckoo* (English and French texts) (SATB, a cappella). (Novello; H. W. Gray).
PHILLIPS, MONTAGUE F.: *Butterflies* (SS, piano). (Novello; H. W. Gray).
RATCLIFFE, DESMOND: *How Sweet I Roamed; I Have Loved Flowers That Fade* (SATB, a cappella). (Novello; H. W. Gray).
REDMAN, REGINALD: *Love Which Is Here a Care* (SATB, a cappella). (Novello; H. W. Gray).
ROBERTS, MERVYN: *Thou To Me Art Such a Spring; Violets* (SATB, a cappella). (Novello; H. W. Gray).
ROWLEY, ALEC: *In The Merry Month of June* (SAB, a cappella). (Novello; H. W. Gray).
SAMMARTINI, GIUSEPPE (arr. by Marshall Bartholomew): *The Bells in the Steeple* (TBB, a cappella). (Mercury).
TAYLOR, DEEMS (arr. by Freeman High): *Captain Stratton's Fancy* (TTBB, piano). (J. Fischer).
THIMAN, ERIC H.: *Moore's Song To Music* (SATB, a cappella). (Novello; H. W. Gray).
WORK, JOHN W., arranger: *Song of the Mississippi Boatmen* (Negro folk song) (SATB, tenor and soprano solos, a cappella). (J. Fischer).
YOUSE, GLAD ROBINSON: *This Would I Keep* (SSA or SATB, piano). (Leeds).

Sacred Choral Music Listed

BERGER, JEAN: *The Thirteenth Psalm* (SSAATTBB, a cappella). (J. Fischer).
BODE, ARNOLD G. H.: *Have We Not All One Father* (SAATB, piano or organ). (Carl Fischer).
CLOKEY, JOSEPH W.: *In Christ There Is No East or West; Why Art*



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DWELLINGS** high
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NEW MUSIC

Thou Cast Down (SSATBB, organ). (J. Fischer).
COZENS, JOHN, compiler: The Road to Calvary (a service of lessons for Holy Week with the music of Bach chorales) (SATB, accompaniment ad lib.). (Concordia).

CROFT, WILLIAM (arr. by Gladys Pitcher): O God, Our Help in Ages Past (SSAATTBB, piano or organ). (Birchard).

FRANCE, WILLIAM: Bread of the World (SATB, a cappella). (H. W. Gray).

FRANK, MARCEL G.: Now Is Christ Risen! (SSAATB, organ). (Galaxy).

FUSNER, HENRY, arranger: Love Is Come Again (unison, organ). (H. W. Gray).

HANDEL, G. F. (arr. by Edward S. Breck): Hallelujah, Amen (from Judas Maccabaeus) (SATB, piano or organ). (Carl Fischer).

HILTY, EVERETT J., arranger: Let All Mortal Flesh (traditional French melody) (SSAATTBB, organ). (J. Fischer).

KOONTZ, RICHARD: Palm Sunday (SATB, optional contralto and bass solos, piano or organ). (Galaxy).

MALIN, DON: O Joyous Easter Morning (SSATB, with treble choir or soprano solo, organ). (Birchard).

MUELLER, CARL F.: Children Who Have Said Their Prayers (SA, piano or organ). Confidence in God; The Abundant God; The New Covenant; We Will Walk in the Name of the Lord (SATB, piano or organ). O Come Let Us Sing (SATB and two-part children's choir, piano or organ). (Carl Fischer).

NILES, JOHN JACOB: Lamentation (cantata for SSAATTBB; soprano, contralto, tenor, and baritone solos; piano). (G. Schirmer).

OWEN, BLYTHE: Let God Arise (SATB, optional tenor solo, organ). (Birchard).

PITTMAN, EVELYN LARUE, arranger: Rocka Mah Soul (SSATB, baritone solo, a cappella). (Carl Fischer).

SANDERS, ROBERT L.: To The Blessed Trinity (SAB, piano or organ). (Birchard).

SKEAT, WILLIAM J., arranger: Jesus, These Eyes Have Never Seen (SATB, organ). (J. Fischer).

SNOW, FRANCIS W.: Communion Service in A Minor (SATB, organ). (H. W. Gray).

STANTON, ROYAL, arranger: Glory Be to God On High (Welsh hymn tune Llanfair) (TBB, baritone solo, a cappella). Great Gettin'-Up Mornin' (spiritual) (SSAATTBB, a cappella). (J. Fischer).

SULLIVAN, ARTHUR (arr. by Irvin Cooper): The Lost Chord (SAB and cambiata, piano or organ). (Carl Fischer).

TITCOMB, EVERETT: Communion Service in C major; O Love, How Deep (SATB, organ). (H. W. Gray).

VAUGHAN WILLIAMS, RALPH (arr. by Earl Rosenberg): Sine Nomine (SATB, piano or organ). (Carl Fischer).

WILLAN, HEALEY: Hosanna to the Son of David (SATB, a cappella). (Concordia).

Vocal Music for Schools

CRIGHTON, DOROTHY B.: The Easter Bunny (a musical playlet for primary children) (piano, optional rhythm band). (Birchard).

HOOD, MARGUERITE V., and PERRY, MARGARET C., editors and arrangers: Let's Sing! (a collection of unison and part songs). (Carl Fischer).

JACQUES, REGINALD, editor and arranger: The Oxford SAB Song Book. Volume I: Classical Songs, National and Folk Songs, Shanties, and Rounds and Canons; Volume II: National and Folk Songs, Hymns, and Carols (piano and a cappella). (Oxford).

PURCELL, HENRY (arr. by W. Gillies Whittaker and Jane Dawkins): King Arthur and the Saxons (an operetta or cantata arranged from Dryden's King Arthur, or The British Worthy) (equal voices in two parts, piano or strings and piano). (Oxford).

Solo Sacred Songs

OWEN, CYRIL: Lute Book Lullabye, Christmas song for alto voice. (H. W. Gray).

Solo Secular Songs

LUENING, OTTO: Divine Image (medium, E to F sharp); Love's Secret (low, B flat to E flat). (Edward B. Marks).

Secular Vocal Duets

BROWN, ALLANSON G. Y.: It Was A Lover and His Lass, for soprano and alto. (Schmidt).

COMPOSERS CORNER

A prize of \$400 is being offered by The Friends of Harvey Gaul, Inc., of Pittsburgh, for a one-act opera up to one hour in length. The work may be scored for piano or any combination of instruments. Mrs. Albert Keister is also offering a \$100 prize in memory of Harvey Gaul for the best composition for two harps. Manuscripts for both contests must be submitted by Dec. 1, 1952. Full information may be obtained from Victor Saudek, Chairman, Friends of Harvey Gaul Contest, 315 Shady Avenue, Pittsburgh 6, Penna.

Wallingford Riegger is conducting the Northwestern University Chamber Orchestra in a program on April 16 that contains his own Canon and Fugue for Strings (1942) and Nonet for Brass (1951), in addition to Henry Cowell's Polyphonia (1930), David Van Vactor's Violin Concerto (1950), and Arthur Honegger's Concerto for Flute, English Horn, and Strings.

Amahl and the Night Visitors, Gian-Carlo Menotti's most recent opera, was given a second television performance on Easter Sunday, has been added to the repertoire of the New York City Opera Company during the current season, and opened for several performances at the Karamu Theatre, in Cleveland, Ohio, on March 14. Karamu has previously given more than 100 performances of The Medium and more than fifty of The Old Maid and the Thief. In February the Cleveland Play House produced Menotti's The Consul.

Lockrem Johnson's opera A Letter to Emily is being given on April 19 and 20 by the Hilltop Musical Company of Baltimore. On May 5 and 6 Meyer Kupferman's one-act opera In a Garden (with a libretto by Gertrude Stein) will be given at Sarah Lawrence College in a program that also includes one of the composer's latest works, Fugue on the Name of Bach, and a new composition by André Singer, a choreographic cantata called Alcottiana. Three one-act operas are to be given on May 2 at the Cincinnati Conservatory of Music, and one of them, Charles Hamm's The Monkey's Paw, will be performed for the first time. The other two, composed by Allan Davis, are The Ordeal of Osbert and The Sailing of the Nancy Belle.

Carlos Chávez conducted the Los Angeles Philharmonic in March when it, with Viviana Bertolami, played his Concerto for Violin and Orchestra for the first time in this country. Patricia Travers introduced Harrison Kerr's Concerto for Violin at the University of Oklahoma recently. In Holland the first performance of Marius Flothuis' Concerto for Violin and Orchestra, Op. 39, was played by Herman Salomon and the Utrecht Municipal Orchestra on Jan. 14.

A set of piano variations has been written for Vladimir Horowitz by

Francis Poulenc. Ross Lee Finney's Concerto in E, for piano and orchestra, was played by Benning Dexter and the University of Michigan Symphony last month. In January, Seymour Lipkin gave the first performance of Louis Lane's Suite for Piano. The composer is conductor of the Canton (Ohio) Symphony.

Cornell College, of Mount Vernon, Iowa, has commissioned Norman Dello Joio to write a cantata for its centennial celebration. The work is to be based on Stephen Vincent Benét's Western Star. Alexander Tcherepnin is working on commissions for an opera, from the Aspen Festival; another opera, from the Koussevitzky Foundation; and for a cello composition, from Gregor Piatigorsky.

Schnabel Anniversary Observed in New York

The seventieth anniversary of Artur Schnabel's birth, on April 17, will be observed in several ways in New York, where the late pianist and composer made his home during the last thirteen years of his life.

During the week of April 14 the 42nd Street Public Library is displaying portraits, manuscripts, letters, and other Schnabel memorabilia. A program of the pianist's recordings of Mozart and Beethoven concertos will be given on April 16, when a special recording of his Rhapsody for Orchestra will also be played and César Saerchinger, president of the Schnabel Memorial Committee, will speak. The following day radio station WNYC will broadcast other recordings.

The committee will sponsor a concert of Schnabel's chamber music at the Museum of Modern Art on April 18, in which the Juilliard String Quartet; Helen Schnabel and Bruno Eisner, pianists; Alexander Schneider, violinist; and Frances Webster, mezzo-soprano, will take part.

First Performances In New York Concerts

Orchestra Works

Canadessus, Robert: Suite for Orchestra, No. 2, B flat major (New York Philharmonic-Symphony, April 3)
Rivier, Jean: Symphony in G major for Strings (NBC Symphony, April 12)

Piano Works

Hovhanness, Alan: Farewell to the Mountains (Felice Takakjian, April 5)
Kohs, Ellis: Variations on L'Homme Armé (Robert Mueller, April 1)
Servantziantz, U.: Three Armenian Rustic Dances (Felice Takakjian, April 5)
Zador, Eugene: Bagatelle (Felice Takakjian, April 5)

Violin Works

Jackno, Ralph John: Fantasia (New York Philharmonic-Symphony, April 12)

Opera

Menotti, Gian-Carlo: Amahl and the Night Visitors (New York City Opera Company, April 9)

Lenten Oratorio Sponsored by Union

DAYTON.—Some 2,000 persons attended a performance of Dubois's The Seven Last Words of Christ, given by a special chorus and orchestra on April 8 at the University of Dayton fieldhouse. Conducted by William J. Krebs, with Helen Haller, soprano; Herman Krebs, tenor; and Hubert Kockritz, baritone, as soloists, the performance was sponsored by Local 101 of the American Federation of Musicians. Mr. Krebs is also director of music for the Frigidaire division of General Motors Corporation, and for the Ohio Bell Telephone Company in Dayton, Springfield, and Xenia. In May the Frigidaire chorus, assisted by an orchestra, will present seven programs at Memorial Hall.

—BETTY A. DIETZ

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RECORDS

Toscanini Permits Release Of Full-Length La Bohème

Having obtained the conductor's approval, RCA Victor has now released a recording of the memorable performance of Puccini's *La Bohème* broadcast by Arturo Toscanini over NBC on Feb. 3 and 19, 1946. Mr. Toscanini gave the performance in celebration of the fiftieth anniversary of the premiere of the opera in Turin in 1896, which he also conducted. The cast included Licia Albanese, Anne McKnight, Jan Peerce, Francesco Valentini, George Cehanovsky, Salvatore Baccaloni, and Nicola Moscona. The chorus was directed by Peter Wilhousky and the boys' choir by Eduardo Petri.

As it is preserved in this recording, improved in sound by modern engineering methods, the performance is nothing short of miraculous. Mr. Toscanini allows the singers more space in which to inflect their singing than he does in his somewhat confining conducting of Verdi's *La Traviata*, and all of them measure wonderfully up to his expectations. No recording I know made by either Miss Albanese or Mr. Peerce more fully shows the expert and continuous artistry of which they are capable. The appropriateness of the tempos to both musical and theatrical needs is so complete as to be staggering, and so is the articulation and phrasing of the orchestra; passage after passage comes out transformed and strengthened. There is real justification for the assertion that one has not actually heard *La Bohème* unless he has heard Mr. Toscanini conduct it.

—C. S.

Opera and Operetta

FAMOUS TENOR ARIAS. From Verdi's *La Forza del Destino*, *Il Trovatore*, and *Aida*; Puccini's *Tosca*, *Turandot*, and *Manon Lescaut*; Leoncavallo's *Pagliacci*; Ponchielli's *La Gioconda*; Bizet's *Carmen*; and Giordano's *Andrea Chenier*. Kurt Baum, tenor; Austrian Symphony Orchestra, Wilhelm Loibner, conductor. (Remington). In one of the best of its low-price recordings, Remington has fully captured the resonance and vitality of Kurt Baum's striking tenor voice. But Mr. Baum makes the mistake of singing very loudly nearly all the time, so that despite the good line he achieves in his best moments the general result is unrelieved. Of the twelve arias included, *Nessun dorma*, from Puccini's *Turandot*, is the only one with real variety of color and dynamics.

—C. S.

FLORW: Martha, Erna Berger, soprano; Else Tegethoff, mezzo-soprano; Peter Anders, tenor; Eugen Fuchs, Josef Greindl, and Franz Sauer, basses. Berlin Civic Opera Chorus; Symphony Orchestra of Radio Berlin, Arthur Rother,

conductor. (Urania). In the days of such soprano-tenor teams as Alda and Gigli and Mason and Schipa, Martha was a perennial of the American opera houses. In the last fifteen years it has slipped almost wholly from view, and this recording almost amounts to a revival. It is neither the most inventive nor the most varied of the mid-nineteenth century German sentimental operatic comedies, but its melodies are worth hearing when they are as well realized as they are here by Erna Berger and Peter Anders, whose singing, in its characteristic Germanic way, compares favorably with the more Italianate achievements of those we used to hear in it.

—C. S.

MARIA CEBOTARI MEMORIAL RECORD. MOZART: *Deh, vieni non tardar*, from *Le Nozze di Figaro*; Marten aller Arten, from *Die Entführung aus dem Serail*. PUCCHINI: *Love Duet*, from *Madama Butterfly*. STRAUSS: *Final Scene*, from *Salome*. Maria Cebotari, soprano; Walter Ludwig, tenor. Symphony Orchestra of Radio Berlin, Arthur Rother, conductor. (Urania). The lovely voice and intense emotional power of Maria Cebotari, whose death in 1949 at the age of 39 abruptly ended one of the outstanding operatic careers of our time, are best recaptured here in the two Mozart arias. The *Salome* music seems a little heavy for her, although she never strains her voice; the *Madama Butterfly* duet is recorded with such loud orchestral sound that many of her tones and those of Walter Ludwig are buried.

—C. S.

NEDBAL: *Polenblut*. Rost Seegers and Isle Mentzel, sopranos; Herbert Ernst Groh and Carlheinz Karell, tenors; Fritz Hoppe, baritone; Chorus and Orchestra of Radio Berlin, Otto Dobrindt, conductor. LANNER: *Die Kosenden*; *Hofballtänze*; *Overture*, *Alt-Wien*. Orchestra of Radio Berlin, Otto Dobrindt, conductor. (Urania). For those who wonder what a Viennese operetta is like when it is not by Strauss, Lehar, Millöcker, or Suppé, this recording of Nedbal's *Polenblut* provides full information. Nedbal's dance rhythms and melodic formulas are not unlike those of Lehar, but for the most part they have little personal profile. It is possible to think of *Polenblut* as an abstraction of the Viennese operetta, a pure demonstration of its forms without any significant content. The piece is presented by skillful, although decidedly humorless, German practitioners. Each of the Lanner waltzes on the fourth side contains more that is refreshing than Nedbal's entire three-act score. The recording is mediocre, and there are disturbing spots where segments of tape did not jibe when they were put together.

—C. S.

OFFENBACH: *Orpheus in the Under-*

world. Claudine Collart, soprano; Jean Mollien, tenor; Bernard Demigny, baritone; and others. Paris Philharmonic Orchestra and Chorus, René Leibowitz, conductor. (Renaissance). Offenbach's enchanting spoof of life in the classical heaven and hell is delightfully set forth in this well-produced recording, sung by a youthful, zestful cast and conducted to perfection by René Leibowitz, who is known to American audiences chiefly as a twelve-tone composer and apologist for Schönberg's music. The singing is marvelously expert, and the French diction is a joy and an object lesson.

—C. S.

Shostakovich Oratorio Recorded in Russia

PUCCHINI: *Tosca*. Adriana Guerrini and Elvira Ramella-Pralungo, sopranos; Gianni Poggi and Armando Benzi, tenors; Paolo Silveri, baritone; Jan Emanuel, Carlo Badioli, Eraldo Coda, and Giulio Biellesi, basses. Orchestra and chorus of Radio Italiana, Turin, conducted by Francesco Molinari-Pradelli. (Cetra-Soria). The best features of this *Tosca* recording are Adriana Guerrini's secure and heartfelt singing in the title role and Francesco Molinari-Pradelli's command of musical and dramatic values. Miss Guerrini's performance lacks some of the refinements and nuances the greatest Toscas have brought to the role, but she never fails to make her points, and both the passage culminating in *Vissi d'arte* and the entire last act are excitingly delivered. Mr. Poggi is capable but colorless. Mr. Silveri tends to sacrifice impact and sinister tonal coloration to mere smoothness of emission.

—C. S.

STRAUSS, JOHANN: *One Night in Venice*. Esther Rethy, Karl Friedrich, Hugo Mayer-Gansbacher, Kurt Preger, Ruthilde Boesch, Alfred Jerger, Maria Schober, and N. Kaufman, Chorus of the Brezgen Festivals; Vienna Symphony, Anton Paulik, conductor. (Columbia). To the growing list of Viennese operetta recordings touched off by the recent success of Strauss's *Fledermaus*, Columbia now adds the same composer's *Eine Nacht in Venedig*, a work composed in 1883 that has never become widely popular outside central Europe. Its plot, concerning the rather indiscriminate infatuation of a duke for three women all claiming to be the wife of a certain senator, is anemic to a degree; the music, despite the verve with which the seasoned performers in this recording deliver its waltzes, polkas, and barcarolles, is on the whole out of the second drawer. I found it cheerful background music for the task of making out my income-tax return, but when I stopped to listen attentively I was rarely rewarded by the intrinsic value of the musical materials—except for a ballet of Venetian doves in the last act, which turned out to be, of all things, a replica of the Emperor Waltz.

—C. S.

STRAUSS, JOHANN: *Fledermaus*: Metropolitan Opera Version. "The greatness of this music," writes Garson Kanin in the foreword to this new edition, "is proved by the amount of tinkering it has survived." Not much of Mr. Kanin's tinkering is apparent in the printed version, since none of his dialogue is given except Falke's introductory remarks. Howard Dietz's Broadwayese tinkering with the English lyrics is, however, given in full. It is hard to imagine why the publisher elected to print the English text under the German, where it is hard to read. (Boosey and Hawkes.)

—C. S.

VERDI: *Scenes from Otello*. Eleanor

Steber, soprano; Ramon Vinay, tenor; Frank Guarrera, baritone; Metropolitan Opera Orchestra, Fausto Cleva, conductor. (Columbia). Contains the Act I and III *Desdemona-Otello* duets; the *Credo*; the passage from *Ora e per sempre addio* through *Si, pel ciel*, at the end of Act II; *Dio! Mi potevi scagliar*; *Salce, salce*; the *Ave Maria*; and the death scene. Well, though not flawlessly, sung, with Mr. Guarrera, via the microphone, a surprisingly effective *Iago*. Mr. Cleva runs to fast tempos.

—C. S.

Since its first production in 1949, Dimitri Shostakovich's *Song of the Forests* has been cited perhaps more often than any other Soviet composition as an example of the debasing effect upon the creative artist of totalitarian dictatorship in the arts. Vanguard has now released in this country a recording of the work by the combined choirs of the State Orchestra of the USSR, conducted by Eugene Mravinsky, with a tenor named Petrov and a bass named Kilichevsky as soloists.

The text of the oratorio celebrates the Russian government's reforestation project, and employs nostalgic references to the past, patriotic exhortations, and prophecies of a glorious future as devices of rhetoric. Unfortunately for those who have chosen this particular work as a symbol of repression in the fight against authoritarian control of the arts, *Song of the Forests* is one of the best-written and most effective works produced in Russia in the past decade. It is in no sense a forward-looking piece of music, for Shostakovich has responded to the demand of the Central Committee of the Communist Party for a style employing only harmonic and melodic materials intelligible to the masses, and has seen to it that his thematic ideas are properly suffused with echoes of national folk song. But the shapely formal construction of the work, the assured skill with which contrast and dynamic continuity are achieved throughout the seven movements, and the enormous practical knowledge demonstrated of ways to score for large orchestra, large chorus, and soloists are evidences of Shostakovich's superior mastery of his craft, even under the constricting rules set down by the officials who maintain an iron grip over Soviet culture. The original Russian tapes have been reprocessed and improved by Vanguard engineers to the point that the recording is, from the acoustical standpoint, one of the best ever made of a large-scale orchestral-choral work.

—C. S.

Choral Works by Haydn: Early and Late Examples

Two superb choral works by Haydn have been released simultaneously—the early *Seven Last Words of Christ* (Remington) and the mature *Mass in B flat major*, or *Harmoniemesse* (Period), composed in 1802, four years after *The Creation*. The *Seven Last Words of Christ* is a quiet, deeply touching work whose failure to achieve wide popularity may perhaps be attributed to its almost exclusive preoccupation with slow tempos. Through a somewhat sketchy recording can be discerned a deeply-felt performance by the Salzburg Cathedral Choir and Mozarteum Orchestra, conducted by Josef Messner; off in the distance are the excellent solo voices of Hilde Gueden, Clara Oschlagner, Julius Patzak, and Hans Braun.

The *Harmoniemesse* is far grander in scope, though it takes only half as long to perform. Its counterpoint is rich, its choral-orchestral sonori-

(Continued on page 27)

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RECORDS

(Continued from page 26)

ties are majestic, and it suffers from none of the Seven Last Words' monotony of mood. Again the recording is second-rate. Alex Larson conducts the chorus and orchestra of the Orchestra Society of Vienna. The soloists, less finished than those in the Seven Last Words, are Ilse Katschinka, Margarita Kenney, Hans Loeffler, and Keith Engen.

—C. S.

Vocal Music

AMERICANA: Folksongs arranged by Copland, Burlingame, and Constantine; songs by Ives, MacGimsey, Wolfe, Sanderson, and Deems Taylor. Randolph Symonette, bass-baritone. (Colosseum).

BRAHMS: Alto Rhapsody. Marian Anderson, contralto; male chorus from the Robert Shaw Chorale, Robert Shaw, conductor; RCA Victor Symphony, Fritz Reiner conducting. MAHLER: Kindertotenlieder. Marian Anderson, contralto; San Francisco Symphony, Pierre Monteux, conducting. (RCA Victor). Miss Anderson's rich voice threads its way beautifully through these two lovely works. Insecurities in pitch are offset by the fine phrasing and emotional depth of her performances, and the conducting by both Mr. Reiner and Mr. Monteux is first-rate.

—R. E.

BRAHMS: Schicksalslied. BACH-RESPIGHI: Passacaglia and Fugue in C minor. San Francisco Symphony; Stanford Chorus; Pierre Monteux, conductor. (RCA Victor). In this curious pairing, Mr. Monteux's version of the Brahms choral work has clarity but not much else. He conducts the Bach-Respighi for all its worth.

—R. E.

CANTELOUBE: Songs of the Auvergne. Gladys Swarthout, mezzo-soprano; RCA Victor Orchestra, Jean Paul Morel conducting. (RCA Victor). Miss Swarthout, long an exponent of these folk-song arrangements, sings them with simple dignity and vocal suavity, if without the special character that Madeline Gray brings to them.

—R. E.

HONEGGER: King David. Orchestre National de la Radiodiffusion Française; Elizabeth Brasseur Chorus; Arthur Honegger, conductor; Janine Micheau, soprano; Janine Collard, contralto; Pierre Mollet, baritone; Jean Hervé, speaker; Maurice Duruflé, organ. (Westminster.) In time to celebrate Honegger's sixtieth birthday, Westminster has released a splendid Paris-recorded album, with the composer conducting, of the symphonic psalm King David. Originally written as incidental music for a drama by René Morax, the score found wider usefulness when Honegger, a few years later, rescored the instrumental parts (originally for small orchestra) for an orchestra of full symphonic dimensions and inserted a speaker's part to replace the action of the play. In this quasi-oratorio form King David has become one of the most popular and successful large modern works for chorus, soloists, and orchestra. Although Honegger himself confesses, in the notes accompanying the album, that some of the music now seems immature to him, it remains a work of strong intellectual force and irresistible emotional vigor. In style it opposes two modes of writing, both highly connotative—the rough energy of ancient oriental barbarism, and the reflective serenity of the Reformation chorale. On the part of the orchestra and the chorus this per-

formance is splendid, and Mr. Hervé, the speaker, delivers the narrative with mastery of the declamatory devices in which the French stage excels. The soloists are somewhat disappointing—even, surprisingly, the usually delightful Janine Micheau, who here seems constantly short of breath.

—C. S.

JAN PEECE SERENADE. Jan Peerce, tenor; Philharmonia Orchestra, Anatole Fistoulari conducting. (RCA Victor). Includes eight songs, by Schubert, Oley Speaks, Victor Herbert, and others.

MAHLER: Das Klagende Lied. Ilona Steingruber, soprano; Sieglinde Wagner, contralto; Ernst Majkut, tenor; Vienna State Opera Orchestra and Vienna Chamber Choir, Zoltan Fekete, conductor. (Mercury). Mahler's setting, written when he was twenty, of the tale of the minstrel whose flute accuses a king of fratricide, is a somewhat gloomy post-Brahmsian cantata whose values, naturally, are not those of the composer's later works for voice and orchestra. The performance is fair-to-middling.

—C. S.

MAHLER: Lieder aus der Jugendzeit. Anny Felbermayer, soprano; Alfred Poell, baritone; Vienna State Opera Orchestra, Felix Prohaska conducting. (Vanguard). These ten Gustav Mahler songs, early and late, are warmly and touchingly sung to orchestrations made by such Mahler connoisseurs as Robert Heger and Lothar Windsperger. Mr. Poell is a serious and knowing artist. Anny Felbermayer, a newcomer to records, at least in this country, is an enchanting light lyric soprano possessed of a divine spark that enkindles her imagination in every line she sings. Since the earlier days of Elisabeth Schumann few, if any, German lyric sopranos have revealed the delicate perceptions of text inflection and vocal coloration that are present in every measure of Miss Felbermayer's singing.

—C. S.

MAHLER: Lieder eines Fahrenden Gesellen. Blanche Thebom, mezzo-soprano; orchestra conducted by Sir Adrian Boult. WOLF: Auf einer Wanderung; Verschwiegene Liebe; Verschling der Ahrnd; Um Mitternacht; Coptisches Lied No. 2; Elfenlied; Schlafendes Jesuskind; Auf dem grünen Balkon. Blanche Thebom, mezzo-soprano; William Hughes, pianist. (RCA Victor). Miss Thebom accomplishes a great deal of smooth, controlled singing. The chief deficiency of her interpretations is a want of imaginative coloration of the text.

—C. S.

MENDELSSOHN: Duets for Soprano and Alto—Op. 63, Op. 77, and Drei Volkslieder. Jean Carlton, soprano; Margaret Tobias, alto; Paul Ulanowsky, pianist. (M-G-M).

PARRY, ROLAND: All Faces West. Igor Gorin, baritone; Weber College Singers; Utah Symphony Orchestra, Roland Parry conducting; Wayne Devereaux, organist. (Par-Go Records, Box 908, Ogden, Utah). Hymns, ballads, and bits of narration from a pageant of the Mormon pioneers presented in Utah last summer, with Igor Gorin as Brigham Young.

SPANISH FOLK SONGS, Volume 2. Victoria de los Angeles, soprano; Gerald Moore, pianist. (RCA Victor). Contains Falla's Seven Popular Spanish Songs and songs by Granados and Guridi, sung as no other living artist has sung them.

—C. S.

STEPHEN FOSTER IN SONG AND STORY. Robert Merrill, baritone; Clifton

(Continued on page 28)

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RECORDS

(Continued from page 27)

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Orchestral Music

BRAHMS: Symphony No. 1, C minor. Philadelphia Orchestra, Eugene Ormandy, conductor. (Columbia).
DVORAK: Symphony No. 5, E minor (From the New World.) Chicago Symphony, Rafael Kubelik, conductor. (Mercury).
FALLA: The Three-Cornered Hat.

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—C. S.

IBERT: Escales. BERLIOZ: Dance of the Sylphs, from The Damnation of Faust. GRANADOS: Intermezzo, from Goyescas. SIBELIUS: The Swan of Tuonela. Leopold Stokowski and symphony orchestra. (RCA Victor).

ROUSSEL: Symphony No. 3, G minor. Symphony Orchestra of Radio Leipzig, Ernest Borsamsky, conductor. Suite No. 2, from Bacchus et Ariane. Symphony Orchestra of Radio Berlin, Karl Rucht, conductor. (Urania.) This coupling of two of the composer's strongest and most likable works helps to bring Albert Roussel out of the underserved obscurity in which he has remained in this country. The symphony is both sinewy and songful; the music from Bacchus et Ariane, while overshadowed by Ravel's treatment of similar balletic subject matter in Daphnis et Chloé, is inventive and richly scored. Both works are well played and recorded.

—C. S.

SHOSTAKOVICH: Symphony No. 7 (Leningrad). Berlin Philharmonic, Sergiu Celibidache, conductor. (Urania.) A lusty performance of the Shostakovich behemoth, which is by now practically a forgotten creature in the United States.

Concertos

HAYDN: Concertos for Organ and Orchestra, C major (1756 and c. 1760). Anton Heiller, organist; Vienna Symphony, Hans Gillesberger, conductor. (Haydn Society). These two virtually unknown organ concertos are two of the earliest extant works of Haydn. A third concerto, dating from 1763, is lost. While the pieces here recorded cannot be compared with Handel's great works in similar form, they are lively and melodically interesting, and are played on the baroque organ of the Franziskanerkirche in Vienna, an instrument built in 1642 and recently renovated.

—C. S.

MOZART: Piano Concerto, D major, K. 537 (Coronation). Haydn: Harpsichord Concerto, D major. Landowska, pianist and harpsichordist, with orchestras conducted by Walter Goehr and Eugene Bigot. (RCA Victor). A reissue, in the Treasury of Immortal Performances series, of two acoustically obsolete but musically supreme interpretations.

—C. S.

MOZART: Piano Concerto, D major, K. 451. Jeannette Haien, pianist; National Gallery Orchestra, Richard Bales, conductor. (WCFM).

RACHMANINOFF: Piano Concerto No. 3, D minor. Vladimir Horowitz, pianist; RCA Victor Symphony, Fritz Reiner conducting. (RCA Victor). Since the death of the composer, Mr. Horowitz has had no rival as an exponent of the most difficult of Rachmaninoff's concertos. This new recording, thanks to the combined efforts of pianist, conductor, and engineers, achieves a tonal sumptuousness far surpassing that of the earlier Horowitz version.

—C. S.

STRAUSS: Oboe Concerto. Erich Ertel, oboe; Symphony Orchestra of Radio Berlin, Arthur Rother, con-

ductor. Violin Concerto, D minor. Siegfried Borries, violinist; Symphony Orchestra of Radio Berlin, Arthur Rother, conductor. (Urania.) In the Oboe Concerto (1945) Strauss reverts to a delightful Arabella-Ariadne style full of cheerful, complaisant little melodies. The early Violin Concerto (1882) reflects the seventeen-year-old Strauss's enthusiasm for Brahms, and is on the whole a surprisingly dull piece. Both are expertly played and fairly adequately recorded.

—C. S.

Chamber Music

FAURÉ: Quartet No. 1, C minor, for piano and strings. Gaby Casadesus, pianist; members of the Guilet Quartet. Cello Sonata No. 2, G minor. David Soyer, cellist; Leopold Mittman, pianist. (Poly-music). Early and late Fauré chamber works, played with both tenderness and objectivity, and beautifully recorded.

—C. S.

FAURÉ: String Quartet, E minor. Guilet Quartet. Violin Sonata No. 2, E minor. Daniel Guilet, violinist; Gaby Casadesus, pianist. (Poly-music). Two of Fauré's last and finest works, set forth with taste and communicativeness.

—C. S.

HAYDN: String Quartets, D minor, Op. 42, and G major, Op. 77, No. 1; F major, Op. 77, No. 2, and B flat major, Op. 103. Schneider Quartet. (Haydn Society). These two pairings are part of the Haydn Society's edition of the complete Haydn quartets, played by the highly perceptive Schneider Quartet, whose leader and first violinist is Alexander Schneider.

—C. S.

Violin Music

ALBERT SPALDING PLAYS. Albert Spalding, violinist; Anthony Kooiker, pianist. (Remington). Includes Tartini's G minor Sonata; Corelli's A major Sonata, D major Sonata, and La Folia; and Bach's Prelude in F sharp minor. Tasteful performances of several eighteenth-century classics by the noted American violinist, who recently retired from the concert field. Several of the works are played in the performer's transcriptions or editions, and the recording is technically excellent.

—R. E.

BEETHOVEN: Violin Sonatas, E flat major, Op. 12; A minor, Op. 23. Zino Francescatti, violinist; Robert Casadesus, pianist. (Columbia).

BRAHMS: Violin Sonata, D minor. Jascha Heifetz, violinist; William Kapell, pianist. (RCA Victor). A stylish, impeccable version, notable for its evidence of Mr. Kapell's growth as a sensitive musician.

—R. E.

HANDEL: Violin Sonatas No. 13, D major; 14, A major; 15, E major. Mischa Elman, violinist; Wolfgang Rosé, pianist. (RCA Victor).

MOZART: Violin and Piano Sonatas, G major-minor, K. 379, and B flat major, K. 454. Walter Barylli, violinist; Paul Badura-Skoda, pianist. (Westminster). This Vienna-made recording gives a preview of the playing of the young pianist Paul Badura-Skoda, who will make his first American tour next season. The two instrumentalists play with deep musicality and excellent ensemble, but approach Mozart with an almost Beethovenian ponderousness.

—C. S.

SCHUMANN: Violin Sonata, D minor. Georges Enesco, violinist; Celiny Chailley-Richez, pianist. (Remington).

VIOLIN FAVORITES: Popular works by Dinicu, Wagner, Dvořák, Nováček,

Bloch, Sarasate, Pugnani, Prokofieff, and Milhaud. Isaac Stern, violinist. (Columbia).

Piano Music

BEETHOVEN: Sonata, B flat major, Op. 106 (Hammerklavier). Egon Petri, pianist. (Columbia). Long a celebrated exponent of this "unplayable" sonata, Mr. Petri ignores the few technical problems he fails to solve, and gives a performance of gripping continuity and absorbing musical integrity.

—C. S.

CHOPIN: Polonaises, Volumes 1 and 2. Artur Rubinstein, pianist. (RCA Victor). All seven polonaises and the Andante Spianato and Grande Polonaise, on two LP records. It is hard to imagine how they could be better played or recorded.

—C. S.

Organ Music

BACH: Preludes and Fugues, A major, A minor, C major. Carl Weinrich, organist. (M-G-M).
BACH: Passacaglia and Fugue in C minor; Pastorale in F. Ernest White, organist. (Mercury).
BACH: Schübler Chorales; An Wasserflüssen Babylon; Ein feste Burg ist unser Gott. Carl Weinrich, organist. (M-G-M).

Viola Music

BACH: Viola Suites No. 2, D minor, and No. 6, D major. Lillian Fuchs, violist. (Decca). Miss Fuchs plays these unaccompanied suites, less familiar to the general audience than the parallel Bach works for violin, with security and affectionate yet profound musicianship, and the recording of the instrument is exceptionally favorable.

—C. S.

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BOOKS

A New Anthology Mostly About Music

THE PLEASURES OF MUSIC. By Jacques Barzun. New York; Viking Press. 1951. \$5.00.

This anthology is called on the title page "a reader's choice of great writing about music and musicians from Cellini to Bernard Shaw." Jacques Barzun's emphasis, as his introduction makes clear, is on the extra-musical quality of his selections. His criteria were "the representative worth of the sample, the greatness of the mind that conceived it, and the felicity of the prose."

The anthology is divided into sections—fiction, criticism, the musical life, fantasies and confessions, correspondence, and maxims and good stories.

This method of selection and arrangement has yielded only a moderate assay of precious metal. Sometimes the gold is the merest fleck of a considerable nugget, and sometimes the prospector's enthusiasm (or haste) has led him to toss common iron pyrites into the pot. A good deal of the material included has only slight bearing on music, and a good many of the most interesting inclusions are truncated to make way for drossy writing by famous hands.

Such rich morsels as Diderot's dialogue with Rameau's nephew, Stendhal's disquisition on the flute, and Gurney's demolition of Wagnerian music drama go far to make The Pleasures of Music a provocative, lively book. These and their kind, unfortunately, are balanced by many pages that tend to make it seem at the same time one that has little in common with its title.

A letter by Lord Chesterfield, for example, takes up two pages to include a few lines deprecating the Italian interest in music and warning his sons against it as being an ungentlemanly art. The focus seems to have been at least as much on getting worthwhile material into the book itself.

Mr. Barzun himself has provided readable translations of all non-English material except that originally in Russian, and the type is clear enough to make The Pleasures of Music a good bedside book. But like many anthologies its frustrations nearly cancel its rewards.

—J. H., JR.

Walt Whitman And the Italian Aria

WALT WHITMAN AND OPERA. By Robert D. Faner. University of Pennsylvania Press. 1951. \$6.00.

Very few scholarly investigations of such limited scope yield reading as interesting as much of that in Walt Whitman in Opera. The author divides his attack. First he reconstructs the operatic life of America in Whitman's time and organizes the evidence that relates to Whitman's experience as an operagoer. Second, he analyzes—in the light of the poet's operatic experience, his expressions of taste in music, and the poems themselves—the structure of Whitman's verse as it relates to the prosody and dramatic techniques of Bellini, Donizetti, and Verdi.

The second half of the study is by far the more rewarding. The historical pages suffer from an almost complete lack of research in primary sources—one lone New Orleans newspaper item is the only contemporary citation bearing on performances. Mr. Faner places his whole reliance on secondary and tertiary references that are notoriously incomplete and riddled with errors.

However, when the poems themselves and Whitman's statements

about them come into view the argument is far more carefully researched and presented. This section should prove to be of great interest not only to students of Whitman but to composers who want (or have tried) to make musical settings of his poems.

—J. H., JR.

Other Books

THE RECORD GUIDE. By Edward Sackville-West and Desmond Shawe-Taylor. London: Collins. 1951.

Although England is a land of gramophiles, no volume of record listings and comment comparable to those encountered in the United States existed for their benefit until two of London's most literate and best-informed music critics turned themselves to the task. The resources available to the British record-buyer are so different, and so much more limited, than those at the command of his American counterpart that The Record Guide is not useful on this side of the Atlantic except for the information it gives about discs that have not been issued here. The commentary is intelligent and readable, although it is aimed at a more naive audience than that envisaged by, say, Irving Kolodin.

—C. S.

MUSICAL BRITAIN 1951. Compiled by the Music Critic of *The Times*. London and New York: Oxford University Press. 1952.

An account, by means of unsigned reviews from *The Times*, of the multitudinous events of the London Season of the Arts, presented last spring and summer as a feature of the Festival of Britain.

THE BALLET ANNUAL, Sixth Issue. Edited by Arnold L. Haskell. New York: Macmillan. 1952. \$5.

A London-centered account of a year of ballet ending on October 1, 1951, or thereabouts. Mr. Haskell's reviews of London events are highly opinionated, but he allows equal freedom of expression to his contributors, among whom are Cyril Beaumont, Irene Lidova, James Monahan, Scott Goddard, Anatole Chujoy, and P. W. Manchester. Ann Barzel reports on the American season. There are many fine photographs, and the end-papers are delightful reproductions of Osbert Lancaster's designs for Pineapple Poll.

—C. S.

THIS MODERN MUSIC. By Gerald Abraham. New York: W. W. Norton. 1952. \$2.50.

A revision, with a few quotations and references to recent American works, of a little volume first published in England in 1933 with the aim of making some of the practices of contemporary composers intelligible to laymen. In a measure the author is successful, but his own bias against atonal music makes him a frail reed to lean on while searching for insight into the works of Schönberg and his followers.

—C. S.

Flint Civic Opera To Present Martha

FLINT, MICH.—Flotow's *Martha* will be given by the Flint Civic Opera on April 16 under the musical direction of Raymond Gerkowski. This is the 21st season of the company, which is a part of the Flint Community Music Association. All operas are given in English and are sung by local artists.

New York City Ballet Leaves for European Tour

The New York City Ballet Company flew to Barcelona on April 7 to begin a five-month tour of Europe. In addition to the Spanish engagement, it will appear in festivals in Paris, The Hague, Florence, and possibly Edinburgh.

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EDUCATION

The Juilliard School of Music's summer session, under the direction of Robert Hufstader, will open on June 30 and close on Aug. 8. In addition to the regular courses of study a series of eighteen concerts will be offered free of charge to all students registered for at least four points of class study. Among the artists scheduled to appear are Appleton and Field, duo-pianists; Winifred Cecil and Maria Kurenko, sopranos; Katherine Bacon, Lonny Epstein, Carl Friedberg, and Frank Sheridan, pianists; Luigi Silva, cellist; Fernando Valenti, harpsichordist; and the Juilliard String Quartet, which will play six concerts.

The Manhattan School of Music has announced that Harris Danziger, chairman of its orchestra department, has been awarded a Ford Foundation Fellowship for the 1952-53 school year. He is to be given a leave of absence from the school for that period.

Opera Futures, a workshop under the direction of Lee Shyng, is holding its spring session from April 29 to June 15. In addition to Mr. Shyng, the faculty list includes Carlos Alexander, Sarah Caldwell, Carlton Gauld, Charles Weidman, John S. White, and Patrick Tavernia. At the end of its first session it gave two performances each at Carl Fischer Hall of Britten's The Rape of Lucretia (Feb. 11 and 13) and a Puccini bill that included Sister Angelica, The Cloak, and Gianni Schicci (Feb. 17 and 19). The works to be studied and performed in the spring session are Britten's Albert Herring (in its first New York performance), Mozart's Così Fan Tutte, and Strauss's Ariadne auf Naxos. Both the Mozart and Strauss operas are to be given in English translations.

The Kosciuszko Foundation is sponsoring a series of four weekly lecture-recitals by Helena Morsztyn on Chopin and his music. The series begins on April 21.

The New York College of Music has announced that accelerated, refresher, and special courses are to be given in addition to the regular curriculum during the coming summer session, which will run from June 23 to Aug. 2. On March 26 Anne Roselle, soprano, and Adele Marcus, pianist, gave the college's third faculty recital of the season.

The Greenwich House Music School presented Eleanor Knapp, mezzo-soprano, in a recital on March 18 for the benefit of its opera scholarship fund. On April 25 Fritz Rikko is to conduct a group of students in a chamber-music program of works by Stamitz, Mozart, Beethoven, Bartok, and Hindemith.

Composers' Concerts presented a program in the Carl Fischer Sky Room on March 15. Compositions by Eldin Burton, Charles Haubiel, John Hausserman, Harold Henry, Ethel Glenn Hier, Mary Howe, Philip James, and Antonio Lora were played and sung by pupils of Anne Benedict, Ruth Burgess, Amy Ellerman, May Etts, Agnes Förde, Helen Gerard, Claire Kellogg, Ruth Chandler May, Rose Raymond, Hedy Spielter, and Mila Trouk.

Joseph Florestano's pupil Irma Cooper left for Europe last month to sing several recitals, including one in Amsterdam on April 21 and one in The Hague on April 25.

The University of Chicago has scheduled three concerts by the Schneider Quartet for April 22, 25, and 27. The programs are to be devoted to fifteen of Haydn's 83 quartets.

The Northwestern University school of music summer session will open on June 20 and close on Aug. 2. Special courses in choral, orchestral, and band techniques, community and

recreational music, and creative music for children will be offered in addition to the regular curriculum. The summer conference on church music is to be given from Aug. 4 to 15. Carl Weinrich will be guest lecturer and organist during that time. On April 15 the Northwestern chapter of Mu Phi Epsilon presented Soulima Stravinsky in a lecture-recital on his father's Petrouchka. After his talk about the work, Mr. Stravinsky played a piano transcription of three movements of it.

Concordia Teachers College, in River Forest, Ill., presented a complete performance of Bach's Mass in B minor on March 30. Carl Waldschmidt conducted the chorus and orchestra in the work, which was given in two parts, one in the afternoon, the other in the evening.

The Edna L. McRae School of the Dance, in Chicago, will hold its summer session from June 16 to July 25. Intensive courses in ballet technique, ballet and character dances, and tap dancing are to be given for professional dancers, teachers, and children over ten years of age.

Baldwin-Wallace Conservatory of Music is to present its twentieth annual Bach Festival on May 23 and 24. The major work scheduled is the Passion According to St. John, which will be conducted by George Poinar in the last of the six concerts. The first and fourth concerts are to be given over to Book II of the Well-Tempered Clavier, which will be played by Rosalyn Tureck. Vocal soloists for the festival will include Suzanne der Derian, soprano; Ilona Herman Strasser, contralto; Harold Haugh and Glenn Schnittke, tenors; Melvin Hakola, baritone; and Phillip MacGregor, bass.

The Mozarteum Academy, in Salzburg, Austria, will accept 25 American singers for its 1952-53 school year, which opens on Oct. 1 and closes on July 1. Instruction there includes work in voice production, solo and ensemble coaching, operatic history and repertoire, stagecraft and drama, make-up, and other subjects. After a year at the school the best singers are given an opportunity to become members of the Mozarteum touring company, which gives performances all over Europe. Auditions for acceptance by the academy are to be held in Chicago on June 7 and 8 under the direction of Eberhard Preussner, an academy faculty member now in this country on a Fulbright award. Further information may be obtained by writing to him in care of Hans Rosenwald, Suite 210, 59 East Van Buren Street, Chicago, Ill.

The National Association of Teachers of Singing will present its fourth annual series of voice-teacher workshops this summer. One-week sessions are to be given at Drew University, June 5 to 12; Indiana University, June 22 to 27; Ohio State University, Aug. 3 to 8; University of Colorado, Aug. 10 to 15; Appalachian State Teachers College, Aug. 17 to 22; and University of Southern California, Aug. 24 to 29.

The Peabody Conservatory of Music's summer session will extend from June 23 to Aug. 2. Agi Jambor is to be a guest piano teacher, substituting for Austin Conradi.

Boston University's summer term, running from July 7 to Aug. 16, is to include workshops in music education and instrumental music, one for pianists and teachers, and a course in class piano teaching, in addition to the regular courses.

The University of New Hampshire's summer youth music school, to be given this year from Aug. 11 to 24, will again be headed by Frank Simon, of the Cincinnati Conservatory of Music; Paul Painter, of the University of Illinois; and Harry Wilson, of Teachers College, Columbia University. Mr. Simon will direct

(Continued on page 31)

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EDUCATION

(Continued from page 30)
the band; Mr. Painter, the orchestra;
and Mr. Wilson, the choruses.

The Trapp Family Singers will conduct four ten-day Sing Weeks at their home in Stowe, Vt., this summer. The first session is to begin on July 7, and the others are to start on July 21, Aug. 4, and Aug. 18. Each one is planned for 150 participants. This year, for the first time, the group singing will be conducted in two sections, one for beginners and one for those more advanced. The session beginning on Aug. 4, known as Liturgical Week, will incorporate special study of the Roman Catholic liturgy, Gregorian chant, and liturgical compositions of many types.

Florida State University's summer music camp is to be held on the Tallahassee campus this year from June 16 to July 18. The high-school musicians who attend it will be able to participate in one of three band divisions, the orchestra, chorus, and classes in theory and conducting, in addition to weekly concerts.

Florida Southern College, in Lakeland, Fla., has appointed Hans Basserman, violinist, to its faculty. Mr. Basserman was formerly chairman of the string department of Chicago Musical College. During May and June he will give recitals in Switzerland, Germany, and Austria.

Mu Phi Epsilon has recently established new alumnae chapters at Sacramento and San Diego, Calif.; Cedar Rapids, Iowa; Tulsa, Okla.; and Eugene, Ore. Ruth Row Clutcher, national president, installed a new active chapter at Texas Technological College, Lubbock, Tex., on March 3.

The Ohio Federation of Music Clubs held a convention in Columbus from March 25 to 27. Ada Holding Miller, president of the National Federation of Music Clubs, was one of the principal speakers, and musical programs were given by the Reginald Kell Chamber Music Players, Claudette Sorel, Marianne Matousek Mastics, Margaret Thuene-man, and the Capital University Choir.

Florida State University, in conjunction with the John and Mable Ringling Museum of Art, presented its faculty string quartet in a concert at the museum's Asolo Theatre on April 9. The program included quartets by Haydn, Mozart, and Mendelssohn.

De Paul University's school of music will present a workshop in liturgical music from June 30 to Aug. 7. Courses in the liturgy, choral techniques, Gregorian chant, service playing, polyphony, and chironomy are to be offered.

The Polish Women's Alliance, in Chicago, presented a concert of Karol Szymanowski's works on March 30 in memory of the fifteenth anniversary of the composer's death. Songs, piano works, and chamber music were performed.

The North Park College Choir, of Chicago, will sing ten concerts in Minnesota, Washington, Oregon, California, and Colorado during its spring tour from April 25 to May 8. On May 20 the choir will give a home concert at Orchestra Hall.

Louisiana State University presented Mozart's The Marriage of Figaro on March 13, 15, 18, and 20. The production was staged by Edward Daugherty and conducted by Peter Paul Fuchs.

The Eastman School of Music has announced the appointment of Julius Huehn to its major voice faculty, effective next September. The former Metropolitan Opera baritone has recently been chairman of the voice department at the Jordan College of Music in Indianapolis, Ind.



Louise Barker
Sigmund Levarie

Levarie Appointed Dean of Chicago School

CHICAGO.—Sigmund Levarie has been appointed dean of Chicago Musical College, succeeding Hans Rosenwald, who recently resigned. Since 1938 Mr. Levarie has been on the faculty of the University of Chicago, where he is assistant professor of music; conductor of the Collegium Musicum, which he founded, and the university symphony; and director of university concerts. Austrian born, he holds a doctor's degree in music from the University of Vienna. He became an American citizen in 1942 and served for five years as a captain in the United States Army during the second World War. His latest book, a critical analysis of Mozart's Le Nozze di Figaro, has been scheduled for publication in April by the University of Chicago Press.

Chicago Musical College has in preparation for the student body a series of lectures by professional artists. Among those who are expected to speak are Povla Frijsh, Giovanni Martinelli, Edith Mason, Jarmila Novotna, Rosa Raisa, Frank St. Leger, and Virgil Thomson.

Wieniawski Violin Competition Announced

WARSAW.—The second Henryk Wieniawski International Violin Competition will take place here from Dec. 5 to 15. Violinists up to 32 years of age are eligible to compete in the event, which is being resumed for the first time since World War II. Applications to participate in the contest must reach Warsaw not later than June 30. They should be addressed to The Secretariat, Henryk Wieniawski International Violin Competition, Krakowskie Przedmiescie 15/17, Warsaw, Poland.

Naumburg Award Winners Announced

The Walter W. Naumburg Musical Foundation will sponsor New York debut recitals for three young musicians next season. The winners of its 28th annual competition are Lois Marshall, soprano from Ontario, Canada; Yoko Matsuo, Japanese-born violinist now resident in New York; and Diana Steiner, violinist from Philadelphia. The judges for the final auditions were Chalmers Clifton, Alexander Hilsberg, Philip James, Edward Johnson, and Isador Philipp.

New Opera To Be Given in Louisiana

LAKE CHARLES, LA.—The Snow Queen, an opera by Kenneth Gaburo, will be given its first performance on May 5 when it begins a one-week run as the final production of the 25th season of the Lake Charles Little Theatre. The libretto was adapted from a Hans Christian Andersen fairy tale by Margery Wilson. Both composer and librettist are faculty members of McNeese State College.

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OPERA

(Continued from page 17)
recordings. Among the singers, Regina Resnik sang her first Eboli at the Metropolitan, and (all for the first time this season) Eleanor Steber appeared as Elisabetta, Robert Merrill at Rodrigo, and Nicola Moscona as the Grand Inquisitor. Jussi Björling in the title role, Jerome Hines as Philip II, Anne Bollinger as Tebaldo, and Lubomir Vichogonov, Paul Franke, Emery Darcy, Lucine Amara, and Tilda Morse in lesser roles filled out the cast.

Mr. Cellini's conducting was clean, confident, brisk, and a little lacking in expressive breadth. He worked within the broad outlines of Mr. Stiedry's conception most of the time but was not enslaved by them. His tempos were frequently faster and crisper in accent than those to which Metropolitan audiences have become accustomed, and he was less concerned than Mr. Stiedry with the symphonic aspects of the score. This approach had its merits, for from the very first measures Don Carlo sounded like a Verdi opera—and a Verdi opera in an idiomatic performance. Mr. Cellini seldom tarried to point out harmonic beauties and psychological complexities that earlier performances have made most abundantly clear, but what was lacking in musical exposition was generally compensated for by the values brought out in a performance that was positive, to the point, and, above all, Italian in its feeling for line, pace, and vocal climax.

Miss Resnik's Eboli was her first Metropolitan excursion—or detour—into the mezzo-soprano repertoire. She carried herself well, projected a variety of emotional states, and (considering the average magnitude of the don fatale distributed to Metropolitan Ebolis) was a plausible figure. Vocally she was less happy. Since she is the soprano she is, there could be no fears for the B at the end of her aria, and she got a loud, secure one. Elsewhere

she sang with her customary intelligence but without either beauty or sufficient weight of tone, particularly on notes that are tailored for a mezzo-soprano's chest register. Even her Veil Song, in which she might have been expected to shine, lacked brilliance at the top and was scarcely audible lower down. There seems to be something about this spot that traps singers into making a great miscalculation of volume.

Miss Steber, looking regal in a modest sort of way, was not in her steadiest or best-focused voice as Elisabetta, and although she maintained her performance on a very reputable artistic level did not make much of an impact across the footlights. Mr. Merrill's voice, notably darker in color than when he sang Rodrigo last season, moved freely enough when agility was called for and sounded rich and beautiful most of the time. Occasionally he seemed preoccupied with remembering his vocal duties, but he retained Margaret Webster's stage direction well enough to keep this his best acting role.

Mr. Moscona sang admirably as the Grand Inquisitor, making all of his musical points effectively while keeping within the bounds of the grand Italian tradition of bass singing. However, a part of what he gained vocally he lost by ill-advised movement during his duet with Philip. The awesomeness of the Grand Inquisitor comes from his malevolent fanaticism in exercising the power of the Church juxtaposed with his physical helplessness (he is "blind and ninety years of age"). Any violent movement by him, until the extreme rage induced by denial of a victim, detracts from his inscrutability and makes him begin to seem simply a petulant ecclesiastic. This is surely not what Verdi—or Mr. Moscona—had in mind.

—J. H., JR.

Le Nozze di Figaro, April 10

In its final appearance in the schedule, Mozart's *Le Nozze di Figaro* received a smoother and better-routinized performance than it had when it was first revived back in November. Under Fritz Reiner, the orchestra played brightly and clearly. The principals, all of whom had sung their roles earlier in the season, were Victoria de los Angeles, Hilde Gueden, Mildred Miller, Cesare Siepi, Giuseppe Valdengo, Gerhard Pechner, Alessio de Paolis, Lorenzo Alvary, Gabor Carelli, Jean Madeira, Genevieve Warner, Paula Lenchner, and Margaret Roggero.

—C. S.

La Traviata, April 12

The Metropolitan's 1951-52 season came to a close with a benefit performance for Harlem House of *La Traviata*. It was the tenth repetition of the opera, and all of the singers except one had sung their roles before at least once during the season. The newcomer was Robert Merrill, who since returning to the company late in the season has been conducted by the management on a pre-tour refresher course in his repertoire. Although seemingly he was not quite sure of himself in a few of the more complex places in the score, Mr. Merrill sang with a good deal more attention to dynamic shadings than he sometimes has, and since his voice was in fine condition he made his presence felt. He received the customary near-ovation after Di Provenza, and he came very close to really deserving it.

Licia Albanese was dramatically effective as Violetta but was in recalcitrant voice. Giuseppe di Stefano sang variably as Alfredo.

The standard complement of singers in other roles included, as the Baron Douphol, George Cehanovsky, who in this performance completed his 25th season with the company. The senior member of the Metropolitan in point of service, he has sung some seventy roles there. Before the cur-



Robert Merrill as Germont

tain went up, Thelma Votipka, his junior by nine seasons but still the next in line, presented Mr. Cehanovsky with a gold-embossed leather album containing inscribed photographs of his current colleagues. For the record, Mr. Cehanovsky was in clear voice and sang very well. He is (and the present tense is used with discretion) an extremely good Douphol, and Douphol is a much underrated role.

The season ended on a nostalgic note, but there was no rest for the weary or desirability of post-performance conviviality, for the next morning the company was to entrain at 9:30 for Cleveland, the first stop on a seventeen-city, 7,418-mile tour.

—J. H., JR.

Sao Paulo

(Continued from page 10)

The Angelicum of Milan, which presented eighteenth-century chamber music and operas with a string orchestra under the direction of Ennio Gerelli and Mario Rossini. The operas presented were Cimarosa's *Il Matrimonio Segreto*, Vivaldi's *La Nimfa e il Pastore*, Pergolesi's *Il Frattello Innamorato*, and Mozart's *Bastien et Bastien*.

The Grupo Música Viva, directed by Professor Koellreutter, continued its performances of classical and modern music. Edith Preston, pianist, and Esteban Eitler, flutist, played works by H. Gramates, H. Stevens, Richard Franko Goldman, Carmargo Guarnieri, Minita Fried, Paul Pisk, Mr. Koellreutter, A. Bosmans, and Harrison Kerr. Tilda Medici Hamburger, soprano, gave a recital of Brazilian music, accompanied by Altério Mignone, flutist, and Suzanne Weil, pianist. The program included first performances of works by such young composers as H. Hahn, R. Schnorrenberg, Damiano Cozzella, Mininha Gregori, and D. L. Campos. In another concert, the Grupo Música Viva presented Panufnik's *Polish Songs*, Bartók's *Sonata for Two Pianos and Percussion*, and Dallapiccola's *Anacreonte*. A concert of medieval and Renaissance music presented works by Fornsete, Ciconia, Dufay, Dunstable, Landino, Binchois, Machaut, and Des Prés. Perhaps the most important concert of the series was devoted to Novena à Senhora das Graças, composed in 1950 by the Brazilian twelve-tone composer Luís Cosme for narrator, dancer, pianist, and string quartet. The soloists were Sadi Cabral, narrator; Chinita Uilmann, dancer; and Geni Marcondes Koellreutter, pianist. The program also offered Stravinsky's *L'Histoire du Soldat*.

The 1951 opera season brought two works new to São Paulo—Cilea's *Adriana Lecouvreur* and Moussorgsky's *Boris Godounoff*, with Nicola Rossi-Lemeni in the title role. The season as a whole was the best in fif-

teen years. It opened with Verdi's *Aida* with Norina Greco (replacing Maria Meneghini Callas, who was ill), Fedora Barbieri, Mario Filip-peschi, Gino Bechi, and Giulio Neri. In Massenet's *Manon* the leading singers were Ana Faraone, Giuseppe di Stefano, Paulo Fortes, Enrico Campi, and Mr. Rossi-Lemeni. Other presentations were of Verdi's *La Traviata*, with Renata Tebaldi, Mr. Di Stefano, and Tito Gobbi. Bellini's *Norma*, with Miss Callas, Miss Barbieri, Mirto Picchi, and Mr. Rossi-Lemeni; Rossini's *Il Barbiere di Siviglia*, with Mr. Gobbi, Agnes Ayres, Cesare Valetti, and Mr. Neri; Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci*, with Elisabetta Barbatto, Miss Faraone, Beniamino Gigli, Mr. Fortes, Kleuza Pennafort, and Mr. Gobbi; Giordano's *Andrea Chenier*, with Miss Tebaldi, Irmgard Müller, Mr. Gigli, and Mr. Bechi; and Verdi's *Falstaff*, with Mr. Gobbi in the title role. Tullio Serafin, Humberto Berrettoni, and Edoardo de Guarnieri were the conductors.

Central City Lists Two Operas

DENVER.—The 1952 opera festival at Central City, Colo., will offer two operas, Puccini's *La Bohème* and Mozart's *The Marriage of Figaro*. The festival, operated by the Central City Opera House Association, will open on June 28 and close on July 26.

The casts have been drawn largely from the Metropolitan Opera and the New York City Opera. They will include Genevieve Warner, Ann Ayars, Virginia MacWatters, Anne Bollinger, Jean Gibbons, Elinor Warren, Frances Bible, David Poleri, Michael Bondón, Luigi Vellucci, Davis Cunningham, Chester Watson, Frank Valentino, James Pease, and Hugh Thompson.

Donald Oenslager will design the settings for *La Bohème*. Elemer Nagy will design those for *The Marriage of Figaro* as well as stage the work. Tibor Kozma will conduct both operas, with Walter Taussig as his assistant. Florence Lamont Hinman will direct the chorus, and Lillian Cushing will choreograph the ballet. Members of the chorus, orchestra, and ballet will be selected for the most part from local talent.

Neither of the two operas has been given at Central City before, and both will be sung in English. *La Bohème* will be presented nineteen times and *The Marriage of Figaro* fourteen times.

Opera Arranged From Mozart Excerpts

ZURICH.—A new opera called *The Return of Don Pedro*, with music by Mozart, was given its first performance this season in the Zurich opera season. The work was pieced together by Hans Erisman, conductor and choirmaster at the Municipal Theatre, from the great number of operatic fragments left behind by Mozart.

It begins with the overture, introductory scene, and trio composed for *Lo Sposo Deluso* and ends with the closing scenes and finale for *L'Oca del Cairo*. The nineteen numbers that fill in the score are drawn from the many individual arias Mozart wrote for leading opera singers, who used them as substitute or "insert" arias in operas by other composers.

In arranging the opera, Mr. Erisman set himself the task of changing the original words of the arias as little as possible, and he estimates that eighty per cent of the original texts have been preserved intact. He had the assistance of Oscar Walterlin, director of the Zurich Playhouse, and Werner Gallusser, assistant stage director of the Municipal Theatre, in compiling the opera, which turned out to be an opera buffa in the style of *The Marriage of Figaro*.

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Proserpina

(Continued from page 9)

Only by close examination of the text do we get a dim glimmer of the hidden symbolic meaning of the Flavia-Claudio scene. Claudio, it seems, had been an aviator in the late war. His wife, to whom he was deeply devoted, had taken refuge in a cathedral or monastery (some Italians suggested that Montecassino was intended). Claudio is ordered to destroy the cathedral or monastery, and, slave of duty that he is, he executes the command, killing his own wife. Since then he has never found rest from remorse, has never been able to explain the reason for the murder or to expiate it, until Proserpina releases the enclosed Eidolon from the imprisonment of the statuette (a microcosmic symbolism of the macrocosmic imprisonment of Proserpina-Persephone in the boardinghouse-Inferno)—hence the strange relationships between Proserpina and the Stranger and Flavia and Claudio. But for all of the explication the plot becomes no clearer, and most of the audience was mildly bewildered if not utterly and irretrievably lost.

CASTRO'S score for Proserpina e lo Straniero is obviously the work of a sincere and musical composer, of a man in possession of vast knowledge and powers of orchestration. His harmonic structure is quite conventional—or rather, traditional—and his style is more closely allied with verismo and early post-Wagnerian impressionism than with any more recent idioms. Castro's preoccupation with symbolism seems to have hampered a clear flow of musical ideas, particularly in the coloration of ideas expressed in the text. The texture is dense and problematic, often monotonous, but never dull. The musical ideas are often patently unoriginal; the English horn solo in the prelude to the third act brought forth shouts of "Tristan" from the gallery. Still one such obvious similarity should not damn a work as well constructed as this. It is the sum total of the musical components that is discouraging, because no matter how finely each section, each factor has been worked out, filed, and polished, the sum of the parts does not make a convincing opera.

A real vocal line is virtually nonexistent most of the time, but it is not to be inferred that a type of sprechgesang has been employed. The lyrical moments that do occur contrast well with the chattering of the text, which is often subtly underlined by the use of faint South-American rhythms, as in the gossip scenes in the boardinghouse. There are, however, outbursts of real singing, the two most notable being the second-act duet between Claudio and Flavia and Proserpina's farewell in the last act.

The music assigned to the chorus and the solo tenor (both characterized in the list of the cast as "Mito"—a sort of musical quintessence of the choral body) is to this writer the most satisfying and expressive in the entire opera. On first hearing the use of antiphonal and canonic writing, with contrasting male and female voices, seemed excessive. On a second hearing this seemed much less pronounced, and had the male and female voices not been divided on the stage might not have been too disturbing. Certainly Castro handled the choral parts better than any others.

Proserpina e lo Straniero is neither moving nor convincing, but it is an opera worthy of respect. Certainly it did not deserve the stormy audience reception it received nor the vitriolic comments of certain critics.

WHATEVER might be said of the work, the performance most assuredly was not weak. The composer conducted with verve, sensitivity, and clarity, knowing what he wanted from the orchestra and, what is much more,

getting it. Giorgio Strehler's stage direction ranked with the best operatic staging this writer has seen in Italy. Horacio Butler's sets did much to make the opera seem more dramatic than it actually is.

The singing was uniformly good—Elisabetta Barbato was Proserpina, Giulietta Simonato the long-suffering Demetria, Cloe Elmo the vigorous and vociferous Marfa, Rosanna Carteri the wraithlike and beautiful Flavia, Jolanda Gardino the virago Cora Fuentes, and Silvana Zanolli the Rita. Gian Giacomo Guelfi sang the Stranger, and although his voice seemed too dark for the part it may be supposed that Castro wanted that kind of texture. Mirto Picchi sang Marcial Quiroga with the same intelligence both as singer and actor that brought him such success in the leading part in The Rake's Progress several months ago. Vincenzo Demetz was convincing as Porfirio. The best vocal performance of the evening was that of Giacinto Prandelli as the solo tenor in the chorus. The rest of the cast consisted of Luciano della Pergola as Rosendo, Enrico Campi as the Policeman, and Gino del Signore as Pablo Marcelo.

Special credit should go to Vittore Veneziani, who again gave proof of his powers as chorus master, for some of the most musical sounds of the evening came from his singers. For the record, there were protests from the audience after the first act and upon the return of Mr. Castro to the podium before the second; the prelude to the third act was nearly interrupted by the anti-Castro group. At the end of the work there were about eight curtain calls. The gallery was still full of people, shouting at each other and at the darkened stage, when the house lights were turned out several minutes after the last curtain-call had been taken and the last of the box-holders had departed.

Findlay To Conduct Worcester Symphony

WORCESTER, MASS.—The newly organized Worcester Symphony will give its first concert on May 12 in the Worcester Auditorium. Francis Findlay will conduct the orchestra, which is composed of professional musicians in the Worcester area.

The initial program will include the Overture to Weber's Der Freischütz, Mendelssohn's Italian Symphony, Liszt's E flat major Piano Concerto, and Johann Strauss's Tales from the Vienna Woods. Jesús María Sanromá will be the piano soloist.

Mr. Findlay, former member of the Boston Symphony, is now chairman of the department of instrumental studies and conductor of the orchestra at Boston University. He has been guest conductor of the Boston Pops Orchestra, of Esplanade Concerts in Boston, of the Little Symphony of St. Louis, and at various music camps. He is regular conductor of the Apollo Club and the People's Choral Union.

Whitney Foundation Awards Fellowships

Six of the fifty Opportunity Fellowships recently announced by the John Hay Whitney Foundation were awarded in the field of music. The winners included Martha Zenia Flowers, Mary Leontyne Price, Mary June McMechen, and Dorothy Ross, singers; Vivian Scott Ramsey, pianist; and Mary Fumie Akimoto, dancer.

The awards are made annually to "American citizens of exceptional promise who, because of arbitrary barriers such as race, cultural background, or region of residence, have been hampered in their efforts to make their richest contribution to society."

Previous winners were Mattiilda Dobbs, Eugene Gash, Lenora Lafayette, Rawn Spearman, Helen Colbert, Calvin Dash, Theresa Green, Natalie Hinderas, and Lucretia West.

Music Academy Faculty Announced

SANTA BARBARA, CALIF.—On July 5 the Music Academy of the West will open its sixth annual eight-week summer session here, under the direction of Richard Lert. Among the faculty members engaged for the session are Lotte Lehmann, head of the vocal department, who will again conduct master classes in art-song interpretation and the preparation for operatic roles, and Alexander Raab, who will teach piano.

Henri Temianka, Gabor Rejto, and Milton Kestenbaum will be regular members of the string department, and Gregor Piatigorsky will again deliver lectures on cello technique. Jascha Veissi, supervisor of the chamber-music department, is to be assisted by Emanuel Bay, who will also teach piano. Donald Pond will give regular courses in harmony, theory, and com-



Lotte Lehmann Alexander Raab

position, and Darius Mihalud is scheduled to give a series of lectures on modern composition.

Simon Kovar will supervise the woodwind ensemble. Instruction will be given in trumpet and trombone by Maurice Faulkner, in the French horn by Fred Fox, and in song accompaniment by Gwendolyn Williams Koldofsky.

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New Orleans Honors Freccia In Final Concert

NEW ORLEANS.—Amid cheers and good wishes, Massimo Freccia made his final appearance as conductor of the New Orleans Symphony, choosing a program of works in which he had been specially acclaimed during his eight years with the orchestra. Gen. L. Kemper Williams, president, presented the conductor with a loving cup from the symphony society. Mr. Freccia, who seemed deeply moved, responded fittingly to the tributes paid him.

In previous programs the orchestra has had as soloists Artur Rubinstein and Rudolf Serkin, both of whom gave outstanding performances. Harry Cykman, concertmaster, displayed admirable qualities in performances of Saint-Saëns' Introduction and Rondo Capriccioso and Chausson's Poème. In a presentation of a Mozart horn concerto, Myron Bloom played the solo part. Jack Heller, New Orleans violinist now studying in New York, returned to play Lalo's Symphonie Espagnole. Nan Merriman's vocal gifts, personality, and intelligent interpretations made a very favorable impression when she appeared with the orchestra.

The New Orleans Opera House Association opened its spring season with two excellent performances, on March 20 and 22, of Thomas's Mignon. The performance, vitalized by the sympathetic conducting of Walter Herbert, proved that the opera still deserves a place in the standard repertoire. Blanche Thebom's rich voice and sensitive appreciation of dramatic elements of the title role left nothing to be desired. Nicola Moscona's Lothario was deeply moving, and Laurel Hurley, the Philine, displayed accomplishments of a high order. As Wilhelm Meister, Leopold Simoneau was altogether successful. Edwin Dunning as Jarno, Henri Etienne as Frederick, and Warren Gadpaille as Laerte distinguished themselves.

The company followed with an unusually fine presentation of Rigoletto, admirably staged by William Wymetal, discreetly conducted by Walter Herbert, and discriminatingly cast. Hilde Guden was the Gilda, Eugene Conley the Duke, and Leonard Warean the Rigoletto. William Wilderman's Sparafucile was exceptionally good, and Norman Treigle, of this city, distinguished himself in the small role of Monterone. As usual Madeleine Beckhard was in charge of the chorus and Leila Haller of the ballet.

Zino Francescatti was the final artist presented by the Philharmonic Society. Next season the organization will function as part of the New Orleans Philharmonic-Symphony Society.

Xavier University gave three meritorious performances of The Tales of Hoffmann, under the general direction of Sister M. Elise. Mr. Yesstadt was the conductor; Norman Bell the choral director; George Hendrickson the production director; and Emma Goldman, Clarence Phoenix, and Frank Davis the leading singers.

Laurence Oden, founder and conductor of the Theatre of Music, presented a fine program at Jerusalem Temple on March 30, with Gordon Manley as soloist in piano concertos by Liszt and Ravel. Saint-Saëns' C minor Symphony was also played.

The New Orleans Symphony Trio (Nanette Levi, William Harry, and Marian Loomis) reached high standards of performances in a program of works by Loeliet, Mendelssohn, and Brahms. A faculty concert at Loyola University was presented by Margaret Kitto, Ella de los Reyes, Adolph Abbenante, and Mary Torrich. The César Franck Choral So-

ciety, founded and directed by Gustin Wright, was recently heard in concert, and a program by the Symphony Quartet (Harry Cykman, Thomas d'Onofrio, Robert Behrendt, and William Harry) was sponsored by the Women's Guild of the Symphony Society.

—HARRY B. LOEB

ISCM Festival Lists Chamber Opera

SALZBURG.—A new chamber opera, Do Frayg Amors (Melusine), by the German composer Cesar Bresgen, will be given its premiere on July 2 as the final event in the 26th annual festival of the International Society for Contemporary Music. Described by the composer as a "cantica profana," the work is based on words and music by the fifteenth-century Oswald von Wolkenstein, one of the last of the minnesingers. The composer will conduct the production, which requires dancers, a chorus, and orchestra. Water Dicks, Ilona Steingruber, and Erwin Faber will have the leading roles.

The festival will open on June 20 with a special concert of symphonic and choral music by Wolfgang Fortner, Karl Hartmann, Winfried Zillig, and Werner Egk.

In the regular ISCM concerts the following composers will be represented: Guillermo Graetzer (Argentina); Don Banks (Australia); Hanns Jelinek, Karl Schiske, Paul Amadeus Pisk, and Robert Schollum (Austria); Claudio Santoro (Brazil); Henri Rousseau and Marcel Quinet (Belgium); Alfonso Letelier (Chile); Paul Csonka (Cuba); Knudaaage Riisager (Denmark); Nils Erik Ringbom (Finland); Jean Martinon, Marcel Mihalovici, Pierre Boulez, and Olivier Messiaen (France); Rudolf Wagner-Régeny and Bernd Aloys Zimmermann (Germany); Phyllis Tate and Humphrey Searle (Great Britain); Karl Olaf Runalfsson (Iceland); Josef Tal (Israel); Roman Vlad, Mario Peragallo, and Giorgio Federico Ghedini (Italy); Yorisune Matsudaira (Japan); Lex van Delden and Marius Flothuis (Netherlands); Klaus Egge (Norway); Stefans Grové (South Africa); Göte Carlid (Sweden); Conrad Beck and Edward Stämpfli (Switzerland); Claus Adam (United States); Josip Slavenski and Matija Bravičar (Yugoslavia); and Tibor Harsányi (independent).

Goldman To Lead Guggenheim Concerts

The Daniel and Florence Guggenheim Foundation will again present a series of Guggenheim Memorial Concerts next summer as a gift to the people of the city of New York. Fifty concerts will be given by the Goldman Band, Edwin Franko Goldman, conductor, on the Mall in Central Park and at the Music Grove in Prospect Park, Brooklyn. The season will open in Central Park on June 18 and continue until Aug. 15. The concerts will be given at 8:30 in Manhattan on Sunday, Monday, Wednesday, and Friday evenings, and in Brooklyn on Thursdays and Saturdays.

Several programs during the summer will be devoted to music written exclusively for band. One such program, on opening night, will offer new works by Robert Russell Bennett, Vincent Persichetti, Charles O'Neill, Stephen Oscar Jones, Josef Alexander, and Mr. Goldman. Davis Shuman will be soloist in the American premiere of Rimsky-Korsakoff's Concerto for Trombone and Band. James Burke will again be the cornet soloist, and Richard Franko Goldman, the bandleader's son, will appear as associate conductor. A number of composers will conduct their own new works.

The 1952 season marks the 35th anniversary of the series.

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